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ABSTRACT

An evaluation of the Artists-in-the-Schools (AIS) Program of Hillsborough County, Florida, showed that there was a need for more communication between AIS and the schools. Therefore, an arts education program was designed and implemented by AIS staff. Invited participants included curriculum specialists, principals, supervisory personnel, school board members, all artists employed for the AIS Program, and state officials. Six 1-day workshops were held during the school years 1981-82 to provide participants with an orientation to the AIS Program areas and insight into creativity and aesthetic experience; "hands-on" experiences in arts education; and ideas for integrating the AIS Program into their school programs. The developers wrote performance objectives for each workshop and then designed rating scales to measure these objectives. General evaluation results showed that 60 percent of the participants received enough information to design an AIS Program for their schools and communication between AIS and other educators improved. (Handouts, evaluation instruments, and sample action plan worksheets are appended.) (NE)

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THE ARTS COUNCIL OF TAMPA-HILLSBOROUGH COUNTY

in cooperation with

THE SCHOOL BOARD OF HILLSBOROUGH COUNTY

and the

UNIVERSITY OF SOUTH FLORIDA COLLEGE OF EDUCATION

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ARTS EDUCATION INSERVICE TRAINING PROJECT FOR CURRICULUM SPECIALISTS AND OTHER ADMINISTRATORS

Funded by the U.S. Department of Education
Arts Education Program

September 1981 through August 1982

FINAL REPORT

by

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August, 1982
Tampa, Florida

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SECTION I

ARTS EDUCATION INSERVICE TRAINING PROJECT FOR CURRICULUM SPECIALISTS AND OTHER SCHOOL ADMINISTRATORS

INTRODUCTION

During the first year of a two-year Arts Education Project, funded by the U.S. Department of Education, an evaluation of the Hillsborough County, Florida Artists-in-the-Schools program was conducted. Over 1,000 interviews were conducted during site visits conducted in 114 schools, grades K-9. As a result of this first year evaluation, as well as requests from the Arts Council of Tampa-Hillsborough County and the Hillsborough County Supervisor of Performing Arts, it was determined that a need existed for an Arts Education Inservice Training program designed to serve Curriculum Specialists and other school administrators. A brief overview of the project is described by project staff members Joe Testasecca, Hillsborough County Schools and Carol Peckett, Arts Council of Tampa-Hillsborough County and can be found in Section III.

It was determined that inservice workshops would include basic arts education training in areas identified as deficient, strategies for integration of the arts into the school curriculum and methods of designing and implementing future AIS programs in a single school. In addition, workshops would include information about the variety of AIS programs available to schools and methods of obtaining these programs.

To design the Inservice project, the Arts Education Consultant team, which had worked on the evaluation during the previous year, spent two intense weeks in a "retreat" situation. A general outline for a six-day series of inservice workshops was developed. (See General Outline, Appendix A, p.1). Each workshop would involve "hands on" experiences for participants. As much as possible, the arts would be taught through the arts.

Generally speaking, Curriculum Specialists and other administrators would be offered a general overview of the entire AIS program, including history of its development, budget, procedures for requesting artists in schools residencies, objectives and general descriptions of programs in each of the eight AIS components, including Dance, Theatre, Music, Architecture, Filmmaking, Photography, Fiction Writing and Poetry. It was determined that Filmmaking and Photography would be treated as a single unit called Picturemaking and that Poetry and Fiction Writing would be treated as a single unit called Creative Writing.

It soon became evident that an enormous amount of information needed to be shared during this first day. The challenge was to find a way which used the arts and captured the attention and interest of Curriculum Specialists. An approach similar to that used in children's museums was selected. In short, a series of "exhibits" was designed to teach each of the topics mentioned above.

The general objectives of the Inservice Program were defined as follows:

1. Participants will be able to list and explain the history, objectives and programs offered by the Hillsborough County Artists-in-the-Schools programs.
2. Participants will be able to integrate insights about the nature of the artist and his or her place in education.
3. Participants will be able to explain and integrate insights and methods of the creative process and the aesthetic experience.
4. Participants will be able to describe the purposes, general concepts, methods and educational values of each of the following: Architecture, Dance, Creative Writing/Poetry, Music, Theatre, Picturemaking.
5. Participants will be able to develop future Artists-in-the-Schools curricula to meet the needs of individual schools.
6. Participants will be able to integrate insights and methods from the Artists-in-the-Schools program into the learning process of traditional

academic subjects.

The following is the preliminary program outline developed by the team:

GENERAL OUTLINE: AIS WORKSHOP FOR CURRICULUM SPECIALISTS

I. History/Objectives/Orientation

A. History of AIS Program - Hillsborough County and USA
B. Budget
C. Workings of the Arts Council (Supervisors' Office/Planning Packets)
D. Objectives of AIS
E. Workings of AIS and Availability of Programs
F. Immediate Use of this Year's Program
G. Encourage Communication with the Arts Council

II. The Creative Process

A. Creative Process in the Classroom and School
B. Nature of the Creative Process and current research in creativity

III. Art Experience

A. Involve each C.S. with an "art" experience

IV. Pre-Visit

A. Effective use of Study Guides
B. Possible Problems that occur when communication breaks down
C. Sources of useful materials (Other than study guides)
D. Explain importance of physical arrangements, artist needs, etc.

V. Artist At School

A. Effective use of Study Guides
B. Possible Problems that occur when communication breaks down
C. Explain importance of physical arrangements, artists needs, etc.

VI. Post Visit (Follow Up)

A. Effective use of the Study Guides
B. Sources of Useful materials (other than study guides)

VII. The Eight Artistic Components and their place in Education

A. The Artist's presentation of Work--Concepts and possibilities and Limitations. Explore the Art Form.
B. Their Place in Education--what it ought to be and how AIS can help in getting it
C. Use of Multi-Art Unit--Deisgn and Implementation
D. List of possible subject units to correlate with the Artist in the School

VIII. Role of the Curriculum Specialist

A. Planning
    1. Sources of Useful information

   2. Planning the AIS year in a school
   3. Securing cooperation (principals, music teachers, others)
   4. Communicating with the Arts Council
   5. Helping the Artists

B. Selling the Program. Immediate use of this year's program
C. Mechanics of Artist in School
   1. Explain importance of physical arrangements, artist's needs, etc.
D. Staff Development
   1. Investigate study guides to see if they are in best possible form.
E. Curriculum Integration
   1. Performance with possibilities for integration
   2. Use of multi-art unit--design and implementation
   3. List possible subject units to correlate with AIS

IX. The Future

   1. Parent and Community Involvement (ways and suggestions)

To achieve the Inservice Program objectives, the six workshops below were designed to be offered throughout the academic year, beginning in October, 1981 and ending in May, 1982.

WORKSHOP I: Exhibition/Fair on the AIS Program in Hillsborough County

WORKSHOP II: Creativity and the Aesthetic Experience

WORKSHOP III: Hands-on Workshops in Arts Education: Architecture, Dance, Creative Writing, Picturemaking, Music, Theatre

WORKSHOP IV: Hands on Arts Education Workshops, continued

WORKSHOP V: Hands on Arts Education Workshops, continued

WORKSHOP VI: Integration of AIS into your School and Curriculum and Aurprise Aesthetic experience

In the following sections, each workshop will be described in detail, including the day's happenings, the outline areas and objectives the workshop covered, the physical set-up, and handouts provided. For results of each Workshop evaluation, please refer to Section II.

Six weeks before the first workshop invitations were sent out, encouraging not only the Curriculum Specialists to come, but principals, supervisory personnel, school board members, all artists employed for the Artists-in-the Schools Program, the state officials connected with arts in education, and many others associated with the AIS Program in the past and present. Attendance at all workshops was voluntary. Participants did receive Inservice credit toward state certification requirements.

WORKSHOP I: THE AIS PROGRAM IN HILLSBOROUGH COUNTY

Objectives

Participants will be able to list and explain the history, objectives and programs offered by the Hillsborough County Artists-in-the Schools programs.

Participants will be able to integrate insights about the nature of the artist and his or her place in education.

Procedures

By requirement of the Hillsborough County Schools Staff Development Office, the participants signed in before the start of the meeting. Each was given a tote, a "Book", a pin, and a "freebie". To encourage continuity, and impart additional knowledge, a "Book" was provided for each participant. In notebook form, this "Book" contained agendas, organizational suggestions and plans for each workshop, artist information,various insights and perspectives via quotations, ideas, "things to do", a "freebie" section (which invited them to send for free products) and notes pages, which the Curriculum Specialists were encouraged to "fill up" with notes and information from each workshop. The participants were encouraged to bring the book with them for each workshop because the handouts given at each workshop were punched for insertion in the "Book". The desired outcome was for each Curriculum Specialist to have a compact "arts package" by the end of the training program. (See Appendix A, pages A15-A84).

In addition to the "freebies" section in the book, our staff sent for "freebies" from various companies throughout the U.S. The Consultant Team felt that by providing such items as markers, crayons, filmstrip packages, calligraphy pens and directions, brochures on dance, photography, puppetry, architecture, etc., arts and crafts pamphlets, etc. throughout the six workshops it would be a "living example" of opportunities for endless resources available for them to find use for in their schools.

In a constant attempt to keep the workshops as unique and imaginative as possible, the participants were given large "shopping style" totes to use for gathering their freebies and handouts (donated by a local department store) upon which was placed an adhesive logo designed and printed especially for the workshops.

The same logo was reduced and used to make pin-on buttons for each person.

Though the Curriculum Specialists who attended all the workshops did not always bring their totes, it was noticed that they usually had their notebooks and were filling up the "notes" pages.

The workshop was located in one large and one smaller room in a local convention center. Initially, the participants met in the smaller room for an orientation to the day's activities, a welcome from the three agencies providing the workshop (The Arts Council of Tampa-Hillsborough County, the Hillsborough County Schools, and the University of South Florida) and other organizational directions. At this time the participants were given the "Journey Maps" (attached) for the booth exhibitions and were divided into six groups to aid in the flow through the exhibition.

Another challenge for the Consultant Team was to find a way to assure that participants studied the exhibits in depth rather than pass through them, receiving only a cursory overview. Three devices were used to motivate participants to learn as much as possible from the exhibits. A Scavenger Hunt questionnaire and the Computer Games consisted of a series of questions which could only be answered with close examination of the exhibits. It was designed as a challenging "detective" game rather than as a test of intelligence or of the participant's knowledge of the subject. Also, five Apple Computers were programmed with twelve additional scavenger hunt questions. Each participant received a Computer Game Ticket in their tote. This allowed "entry" into the computer games and provided a space for score verificaiton. Scores were kept and participants were informed that people with high scores on the questionnaire and computer games would receive prizes. A computer specialist presided over the computer games and verified each person's final score on the Computer Game Ticket. Finally, a "Question Box" encouraged participants to ask "anonymous" questions of the panel during the afternoon discussion session. Although the first two devices seemed to "work", the third was ineffective.

Facilities

See Figure 1, Appendix A, p. A4 for physical set-up of exhibition hall. The complete exhibit was done in a room 84' x 28'. The convention center provided the "booths", which were 3-sided spaces with curtained partitions. To aid in controlling noise and action interference, we attempted to face the "front" of the booth's away from one another.

In front of each booth was a large banner with the booth name on it, constructed from red and black felt.

Also, posterboard graphics in red, white and black of each component were interspersed throughout the exhibition hall; tying it all together was red and black crepe paper criss-crossing between each booth.

The Exhibits: Morning Session

MUSIC: The Music booth included a slide-tape presentation describing the music-in the schools program in Hillsborough County, using slides kept on file at the Arts Council Education Department. A voice-over-music tape described various musicians appearing in the schools and the type of knowledge imparted to the students.

Alternating with the slide-tape presentation, a harpist performed and also answered any questions the participants had.

Decorating the partitions of the booth were black silhouettes of various instruments and musical notations, and large manuscripts of musical scores.

DANCE: A slide-tape presentation was also given to viewers of the dance booth. The artist presiding in this booth was a ballet dancer from a local ballet troupe, who had also been an artist in the schools. A dancer's barré was running the length of the booth and the artist did various ballet and dance exercises for the participants, as well as answered questions of the participants. The dancer and the slide-tape presentation alternated back and forth for the viewers.

Decorating the partitions of the booth were different types of dance apparel--multi-colored ornate costumes, toe shoes, leg warmers and other items used in the ballet.

CREATIVE WRITING: The creative writing booth emphasized the history of the movement in the Hillsborough County Schools and focused on student work. On the partitions of the booth were 2' x 3' blow-ups of two of the first artists in the program, together with indications of the names of some other pioneers. Mounted on large, attractive free-form boards were the verses of several students, identified as to grade level, school and teacher. Two handouts stressing fiction in the schools and activities for teaching "creative writing" were given to all participants.

A slide-tape presentation presented the history of the artists in the schools movement in Hillsborough County, discussed the objectives of the program, related it to the national movement, and presented several examples of student work. A display of all of the Artists-in-the-Schools publications to date completed the presentation.

PICTUREMAKING: This booth consisted of two kinds of visual displays: Photographic and video. Sample student work in Photography and illustrations of silver and non-silver processes were on view. Two television monitors gave viewers programs developed by students, as well as information about film animation. Handouts described the existing picturemaking program in the schools, and also gave sample learning situations appropriate for classroom use.

ARTS IN EDUCATION: To satisfy the objective of knowledge regarding overall Arts in Education throughout the U.S., the Consultant Team felt that one booth dedicated to this would be beneficial. A large video screen was rented for the purpose of presenting the National Alliance for Arts Education slide-tape presentation of Artists-in-Education program. The chairs were arranged in a "movie-theatre" way for viewing of the large screen. As decoration there was a graphics map of the U.S. with Arts in Education slogans on it and silhouettes of a family with the slogan "All the Arts For Everyone". Included also in this booth were graphics posters of the Arts Council of Tampa-Hillsborough County staff and also recognition of Hillsborough County Schools and School Board members.

AIS PROGRAM IN HILLSBOROUGH COUNTY: From the prior year's evaluation results it was determined that in many cases the Curriculum Specialists were not aware of who the administrators of the AIS Program in Hillsborough County were. The AIS Program Booth satisfied this Who's Who? question with enlarged photographs of the Arts Council Director of Education and Program Administrator and Hillsborough County Schools Supervisor of Visual and Performing Arts, his secretary and his assistant--all the personnel with whom the Curriculum Specialists would have communication with through the Artists-in-the-Schools program. A slide/tape presentation listing components available, overall program history and general background information was presented as a continuous running feature of this booth.

Also determined from the previous year's evaluation efforts was the request of many Curriculum Specialists to have information regarding how an artist is chosen to participate in the program and the steps taken for an artist to get into their school. Two large ladders were used to present these items in terms of steps used in the process of each--with large, numbered "feet" and poster descriptions at each step.

Presented as part of the booth and also included in the Book was a graphic time-line chart of the history of the AIS Program in Hillsborough County, including originators of each component, years, and budget history.

THEATRE: Because so many of the other exhibits involved slide-tape presentations, the theatre exhibit used the mime and puppet art forms for its presentation. The Mime costume consisted of a brightly colored, circular cape with many pockets, over a leotard.

The entire exhibit was controlled by the Mime and the puppeteer and the sequence varied depending on "audience" reaction.

A miniature carousel, which could be manually manipulated by participants, displayed lists of participating theatres. The Mime instructed two participants to stretch by hand an attractive "clothesline" across the exhibit, while other participants were encouraged to reach into the pockets of the Mime and "hang" cards with information on the clothesline. A miniature 8 x 10' theatrical curtain served as a puppet stage. The Mime would encourage a participant to reach into one of many "pockets" to find stick puppets which also had pieces of information. The Mime would then offer these pieces to a puppet or would encourage participants to offer the pieces to the puppets. Puppets would then "order" these pieces of information until they made sense. A "mobile" hanging from the ceiling also contained lists of theatres which performed in previous years.

ARCHITECTURE-SCULPTURE: The Architecture-Sculpture Exhibits were both housed in the same physical area, an air-supported plastic bubble built out of plastic sheets glued together with wrestling mat tape and supported by means of a portable circulating fan which pumped air through a plastic duct. The themes of the two exhibits were spelled out in styrofoam letters: Architecture: The one art you can't escape. Sculpture - Sculpture is Frozen Poetry.

The architecture exhibit then displayed the materials used in architecture, in roughly the order in which they would be used in the building process. First was a rough sketch of function areas such as an architect would make in discussing a project with a client, then a set of drafting tools, complete with board, T-square, triangle, French curve, blue prints (arranged interestingly), several models (borrowed from students who had built them in connection with the architects-in-the schools program), some pictures of interesting buildings, and finally a display of both conventional and innovational building materials: bricks, sand, mortar, wood, glass, glass brick, plastic, metal in various shapes.

The sculpture display emphasized the process of creation, which begins with a figure (the artist) interacting with an amorphous medium (clay), achieving some kind of insight (a lightbulb), which leads to a conception, and results in a creation. The creation was shown in several stages, revealing the piled clay, an armature form, a rough bust, the finished project. Several additional student-created models were also shown: light sculptures, paper sculptures, and some borrowed clay sculptures. Finally, there was a display of some unusual materials used in modern sculpture: paper, string, plastic, aluminum, and so on.

Although a slide-tape show emphasizing the creative process in architecture and sculpture was prepared and was shown continuously, something about the environment--the confinement, brightness, noise level, and positioning--made it less effective than had been anticipated, and few people seemed to give it full attention throughout its entire length.

Panel Discussion: Afternoon Session--"Everything You Always Wanted To Know About An Artist But Were Afraid to Ask"

All of the exhibits were visited by participants during the morning session of this day's workshop. The afternoon session was devoted to a segment which was entitled "Everything You Always Wanted to Know About An Artist But Were Afraid to Ask". Artists as well as the Arts Consultant Team and the AIS Program Administration served as panelists for this question and answer session.

Some of the questions addressed at this session were: "Who decides which programs come to our school?", "How can I get my Principal to inform me about AIS programs you send to his office?", "Can I request AIS programs directly?", "Where does the money come from?", etc.

Students of the Filmmaker in the Schools videotaped this session besides interviewing many of the participants during the morning session.

In a wrap-up discussion, the participants were given a brief overview of the contents of the following five workshops. They were encouraged to participate in each one of them to obtain the broadest spectrum of knowledge regarding the Arts in Education.

Staff members tallied the scores of the Scavenger Hunt and the Computer Games during the afternoon discussion session, and over 40 participants receiving the "highest" scores received a Chevron filmstrip package from their educational series entitled "City", "Dress", and "Sports". One Curriculum Specialist who received the highest score on both the Scavenger Hunt and the Computer Games received the coveted first prize--a free artist in their school!

(Two problems arose with the Computer Games. First, there was not enough time for everyone to participate in the Computer Games, and secondly, until someone complained, those watching, waiting to participate on the computer, had prior knowledge of the correct answers, therefore increasing their score.)

The day ended with an Evaluation questionnaire filled out individually by each participant. The questionnaire and associated results and comments appear in Section II and Appendix B.

All hand-outs ("Book" pages and other descriptive articles) appear in Appendix A. A Table of Contents can be found in Appendix A for easy reference.

WORKSHOP II: CREATIVITY AND THE AESTHETIC EXPERIENCE

Description

Participants were divided into four groups for this workshop. As they signed in, each was assigned a group and room number for the day. Each group was taught by one of the Arts Education Consultant Team members.

Two members of the Consultant Team developed a general outline of suggested activities from which each instructor developed their lesson plans. A copy of this plan, "Toward a Definition of Creativity," is attached in Appendix A. This plan will give a very detailed description of the workshop activities.

The morning session of each group involved an introduction to research and information about the Creative process. During this session the Chevron "Creativity" Filmstrip package was shown. Chevron provided us with enough complete packages to be given to each participant for their school library. As described in the attachment description, the Chevron Creativity package formed the basis for many of the hands on experiences developed for this portion of the workshop. In addition, participants were given the guidebook, "Imagination: The Springboard to Creativity," prepared by the John F. Kennedy Center for the Performing Arts Education Program.

The afternoon session involved concentration on the Aesthetic Experience. Participants were taken to the Tampa Museum where each group was guided by a museum docent through the Impressionist and Mexican exhibits. Following the tour, the four groups reconvened for a discussion of the Museum experience and the Aesthetic Experience in general.

As handouts, participants were given additional pages for their "Books". These pages contained inspirational quotes regarding creativity, an exercise for their own use or use with students called "A Poem About Yourself", and general definitions of the various stages of creativity. These pages appear in Appendix A.

At the end of the day, an evaluation questionnaire was administered. The results of the questionnaire appear in Section II of this report.

Outline

The outline for the Creativity Workshop is as follows:

I. Creativity (MORNING SESSION)

   A. Defining Creativity
   B. Discussion of INtelligence vs. Creativity

II. A. Overall Discussion of the Creative Process as a Problem Solving Process
   B. Comparison between Creative and Logical Thinking
   C. Discussion and Related Activities concerning:

      1. Defining the Problem
      2. Stages:
         a. Stage 1: Preparation or Information Gathering - Fact Finding
         b. Stage 2: Manipulation/Incubation - Idea Finding
         c. Stage 3: Inspiration
         d. Stage 4: Final Stage/Verification - Solution Finding

III. Exercises in Group Creativity

IV. Chevron Creativity Package Activites

   A. Challenging Assumptions
   B. Seeing in New Ways
   C. Recognizing Patterns
   D. Taking Risks
   E. Taking Advantage of Chance
   F. Constructing Networks
   G. Making Connections

V. The Aesthetic Experience (AFTERNOON SESSION)

   A. The Tampa Museum Tour
   B. Discussion of the Aesthetic Experience and the value of it in the regular curriculum of the schools.

Objective

Participants will be able to integrate and explain insights and methods of the creative process and the aesthetic experience.

WORKSHOPS III, IV, and V: HANDS-ON ARTS EDUCATION

Prior to Workshop III, a reminder memo from the Visual and Performing Arts Supervisor of Hillsborough County Schools was sent to all possible participants in an attempt to get as many administrators as possible from each school to attend.

The individual Arts Education Training sessions were divided into the following areas: Architecture, Dance, Music, Theatre, Creative Writing (incorporating Poetry and Fiction Writing) and Picturemaking (incorporating filmmaking and photography).

Objectives

The objectives for each arts education area were described in the "Book" pages which were distributed to all participants when they signed in. They are as follows: (See Appendix A, page 83)

Architecture

1. Participants will be able to explain visual literacy as it relates to architecture.
2. Participants will be able to relate architecture and traditional academic disciplines in terms of integration of architecture into school curricula.
3. Participants will be able to explain architecture as a reflection of local social and cultural available materials, climate and technology.
4. Participants will be able to describe how the design process can be used to supplement traditional learning/teaching modes.

Dance

1. Participants will be able to describe the origins and nature of dance.
2. Participants will be able to explain the need for dance activities in the curriculum in terms of personal development and enrichment.
3. Participants will be able to describe the dance-in-the-schools programs already in existence in Hillsborough County.
4. Participants will be able to describe available source materials for curricular use in student enrichment efforts.

Music

1. Participants will be able to explain and use the elements of music, in an attempt to compose, teach, rehearse and perform an original group composition.

2. Participants will be able to describe, by listening to examples of music of the masters, the predominate element of music in each example.

Theatre

1. Participants will be able to describe the purposes, general concepts, methods and educational values of creative drama and theatre in schools.

2. Participants will be able to integrate insights about the nature of the theatre artist and the place of theatre artists in the curriculum.

3. Participants will be able to explain and integrate insights about the use of study guides in Theatre AIS and Theatre field experience programs.

4. Participants will be able to describe the Theatre Curriculum for Florida Schools, K-12, as recommended by the Florida Alliance for Arts Education, and Advisory Committee to the State of Florida Commissioner of Education.

Creative Writing

1. Participants will be able to describe the distinguishing aspects of the various kinds of writing; expressive, communicative and aesthetic or artistic.

2. Participants will be able to explain the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both.

3. Participants will be able to specify the contributions beyond the regular language arts and literature curriculum expected from the writers in the schools programs.

4. Participants will be able to list and explain the objectives, purposes, and possible correlations across the curriculum of the writers in the schools program.

5. Participants will be able to list and explain some of the technical aspects of poetry and fiction.

6. Participants will be able to list sources of materials for curricular use.

Picturemaking

1. Participants will be able to explain the present use of video in the Artists in the Schools program.

2. Participants will be able to illustrate how life experiences can be documented through the video process.

3. Participants will be able to operate and control video equipment.

Each Arts Education component was held twice a day during Workshops III, IV, and V. To ensure that all participants were able to be involved in each of the Arts Education areas, they were given an assigned group number at Workshop III. The groups then rotated as follows·

	Workshop III	Workshop IV	Workshop V
Group 1	Theatre/Architecture	Creative. W/Picturemaking	Music/Dance
Group 2	Picturemaking/Creative W.	Dance/Music	Theatre/Architecture
Group 3	Music/Dance	Theatre/Architecture	Creative W./Picturemaking
Group 4	Architecture/Theatre	Picturemaking/Creative Writing	Dance/Music
Group 5	Creative W./Picturemaking	Music/Dance	Architecture/Theatre
Group 6	Dance/Music	Architecture/Theatre	Picturemaking/Creative Writing

The following outlines represent the general contents of each individual program area session.

ARCHITECTURE

I. Basic Components of Architecture

II. Spatial experience: Architectural history as observed in materials, scale, decoration, technology public and private building use
(Walking Tour)

III. Design principals

IV. Design project: Performing Arts Hall planning and design; Problem Solving problem analysis and creating solutions including the relationship of an idea to a site plan, elevation and model

V. Integration of architecture into school curriculum

DANCE

I. Lecture Presentation of the Historical Origins and Development of Dance from Cavemen to Present Civilization

A. Dance as art form or aesthetic experience
B. Dance as social-communal participation and recreation
C. Dance as an improvizational experience
D. Dance as mental and physical therapy in today's society

E. Various forms of dance styles--ballet, contemporary, jazz, ethnic or folk,tap

II. Dance as a Collaborative Theatre Art

A. Artistic Director
B. Dancers
C. Choreographer
D. Musical Direction
E. Designers
F. Craftsmen
G. Theatre
H. Management

III. Current Dance in Schools Programs which include Lecture Demonstrations and Performances

A. Preparation for the experience
B. Appropriate behavior; audience etiquette
C. Post-performance follow up

IV. Basic Elements in Dance Composition

A. Choreographer---Movement idea
B. Dancer -- Medium for expressing the movement idea
C. Music -- Rhythmic structure underlying the movement idea

V. Raw Materials of Dance

A. Time
B. Space
C. Energy

VI. Basic Experience of Choreographing, Practicing, and Presenting a Dance Composition Based on Improvisational and Standard Dance Movement Techniques

VII. Materials to be Used

A. Handouts
B. Costume display
C. Display of musical instruments used for dance
D. Taped musical selections for workshop use
E. Information on local dance activities

MUSIC

I. COMPOSITION

A. In group of 10 the C.S. will be asked to compose and notate a 60 second composition using the elementsof melody, counterpoint, harmony, rhythm, timbre and form. Instrumentation will vary--possible assignments: body sounds, secretarial equipment, kitchen sounds, garage sounds, car sounds, folding chair sounds, table sounds, etc.

II. TEACHING, REHEARSAL

A. Group will select a leader who will assign parts and rehearse the piece. Rehearsal will strive to replicate the composer's intent as faithfully as possible and will also strive to present as polished and effective a performance as players can achieve within the time alloted.

III. PERFORMANCE

A. Small groups will bring their ensembles, notation, and instruments back to the large group and perform for them. They will be given an opportunity to talk about their experience.

IV. Audience will respond in terms of the elements of music and how they react emotionally, aesthetically to the piece. Audience as active listener and critic.

V. EXPERIENCING THE MASTERS

A. Listening will be provided with an outline for each of 10 recorded examples. Outline will include elements of music, they will be asked to respond as to how the masters have dealt with the elements and how they have achieved a mood , attitude, emotion, feeling, or aesthetic response.

VI. HOW DOES AIS USE ALL OF THIS?

A. How can C.S. help to enhance the children's musical experience in the school?

1. Working with the music teacher
2. working with the classroom teacher

PICTUREMAKING

The Picturemaking Component will emphasize the use of portable video equipment for the development of imagery in life experiences. Participants will learn to operate and control the video equipment, while allowing them to pursue individual ideas and images. Samples of student programming from the Filmmaking in the Schools program will be shown, and the value of video for integrating subject matter will be emphasized. The participants will learn through a "hands on experience" and also through group discussions about the use of video in the classroom.

THEATRE

I. INTRODUCTION

A. Participants will describe the quality and quantity of theatre and drama experiences available in their schools.

B. Development through Drama, an explanation of how an individual progresses naturally through Dramatic Play to Creative Drama to Participation Theatre to Theatre. In each stage, the basic elements of theatre art can be examined, including the artist, the medium of expression, the idea and the audience.

II. CREATING A PLAY THROUGH IMPROVISED DRAMA

A. Beginning with Theatre Games and continuing by using creative drama techniques, participants will create an improvised play.
1. During the process the following topics will be discussed: the actor/audience relationship in terms of empathy and aesthetic distance, character and scene development and the evolution of a script.
2. The session will culminate with the creation of an original play directed by a participant

III. THE ROLE OF THE DIRECTOR IN THEATRE

A. Participants will discuss theatre from the point of view of the director in play production and his/her relationship to the designers and other artists and craftspeople.

IV. SEEING A PLAY

A. Participants will review the Study Guide in terms of how it can be used to enhance the experience of seeing a play. A discussion of the value of Study Guides for pre-performance preparation as well as post performance follow ups which include appreciation of theatre as an art as well as the relationship of the theatre experience to specific content areas of the curriculum.

V. PLANNING A CURRICULUM

A. Participants will review the Position Paper of the Florida Alliance for Arts Education with specific reference to the Theatre Section which recommends a minimum Theatre curriculum for Florida Schools, K-12.

WRITING

I. Four kinds of writing and how they are related
A. Expressive
B. Communicative (Exposition, Persuasion)
C. Aesthetic, Artistic

II. Writing and the Creative Process

III. The Uses of Poesie (Imaginative Writing)

IV. The Setting for Inviting Artistic Writing

V. Standards for Judging Artistic Writing

VI. The Process of Producing Publishable Writing

VII. An Overview of Forms of Poetry

VIII. The Prewriting Process of Poetry

IX. Some Elements of Poetry
   A. Emotion
   B. Sensory Impression
   C. Rhythmic, Picturesque Language

X. Some Elements of Fiction
   A. Setting
   B. Characters
   C. Plot
   D. Theme
   E. Point of View

XI. The Writing Experience

WORKSHOP VI: INTEGRATION OF AIS INTO SCHOOL AND CURRICULUM

The Curriculum Specialists participated in Workshop VI as a complete group once again. A professional facilitator was brought in to help the staff of consultants develop the agenda for the final day. The agenda was:

Registration
Opening Remarks/Theme
Video: Godd News/Bad News
Introduction of Facilitator
Overview/Purposes
Small Groups: Program Benefits for Children
Total Group: Small groups report
Small Groups: Ideas for Planning School Programs
Total Group: Sharing the Best Ideas
Individual Work: Identifying School Characteristics and Desired Benefits
Partners: Share Individual Work
Individual: Selecting strategies for Action Plan
Small Groups: Sharing Plans/Selecting One to Share with Total Group
Total Group: Representative from each small group to share one exciting possibility
Evaluation
Closing Remarks
Party

Objectives

The objectives for this workshop were:

1. To generate and share ideas for use in developing designs and models for futuring AIS concepts in Hillsborough County.
2. To develop individual school plans which build on the AIS program.

At the 5th Workshop, the Director for Education of the Arts Council and the Visual and Performing Arts Supervisor for Hillsborough County Schools distributed a number of questions they had jointly compiled. These questions were asked of the Curriculum Specialists in an effort to gain ideas and answers from them and their school personnel that would improve the administration and quality of the AIS program in Hillsborough County. The questions were handed out and appeared as follows:

1. In what ways should AIS programs be changed to ensure the best possible education experience for our students?
2. What recommendations do you have to make programs, teacher training and preparatory materials more effective?
3. What kind of information/orientation should be provided to teachers to make AIS experiences more valid and durable? When should this be provided and how?
4. How would re-packaging of information (i.e. slides, video-cassettes, film) be more valuable--to teachers--to you?
5. How can we reach teachers, curriculum specialists and principals to assure optimum use of program information provided?
6. How would a meeting of 8-10 representative teachers, selected by this group, be valuable in improving programs?
7. How can parents be involved in the AIS Program?
8. What should be the individual school responsibility to the AIS Program?
9. Any other thoughts, comments, suggestions will be welcomed.

Results of this questionnaire are included in the Evaluation Section II.

Description of Day

From the above outline areas, objectives and questions addressed them, Workshop VI evolved as a task-oriented work session, in large and small groups. The Arts Consultant Team decided that the most effective way to organize this session, and the best way to keep the participants on task would be to have an outside facilitator. This facilitator developed the above agenda for the day.

After signing in, the participants assembled in a general meeting room to view a videotaped, original production of the Good News/Bad News Play, produced by three members of the project staff. This farcical dramatization depicted two extremes of an artist's visit into one of the schools, and was developed to set the tone for the day's work by summarizing the best and worst in the AIS program, provoking both laughter and more serious reflection. The Bad News shows a very unkempt, unprofessional artist experiencing a myriad of problems in the school--uncooperative teachers and students. The Good News shows a tuxedoed, chauffeur-driven artist arriving at a school perfectly prepared in every aspect. Though the two presentations were extremes, the Bad News portrayed some incidents that have occurred in the program and some incidents it was hoped could be avoided in the future; the Good News portrayed, of course, an absurb, ideal situation, but contained many elements the administration of the AIS program feels are necessary. Both the location and action script and the vocal script for the Good News/Bad News Play can be found in Appendix A, page 111. The Good News/Bad News videotape was subsequently presented to a Florida Division of Cultural Affairs AIS conference where it was received with warmth and laughter by artists and administrators who were quick to recognize themselves and their problems. The project has also received a request to show the tape to the Board of Directors of the Arts Council of Tampa-Hillsborough County. It appears that the tape can be a valuable instrument to provoke discussion with many AIS groups.

After a brief overview by the Project Director, a professional Facilitator was introduced and the group moved to a larger room where they split into eight separate groups. (This division was accomplished by putting a number from 1-8 on the nametags given to them). Each Table was facilitated by one of the Arts Consultant Team members and/or the AIS Program Administration personnel. These table leaders were advised by the professional facilitator to regard the following responsibilities:

1. try to keep the group on task
2. observe the time constraints
3. try to give everyone in the group equal "air time"
4. serve as a resource for the group
5. withhold your own personal opinions as much as possible
6. assist in identifying reporters or "spokespersons" for each group (we should not serve as the reporters).

The Facilitator kept the groups on task, following the agenda and time frame completely. During the morning, ideas were reported using large newsprint pads provided at each table. For each area--Program Benefits for Children, Ideas for Planning School Program and Identifying School Characteristics and Desired Benefits--the small groups worked together to generate ideas and then each group shared all ideas with the total group of participants. These ideas generated appear below:

IDEAS GENERATED:

Student Research on Folk(Florida) Art, all disciplines. Use all benefits.
More murals, Decorating schools, student involvement
Drama in the Schools program at all levels
More use of video tape in program of schools (lots of movement) participation
Set Design, tech, materials
Use of auditorium, auditoriums for Jr. highs
Separate areas for drama and arts
Sculpture for Jr. highs
crafts, weaving, pottery
Decorating school
Special day for Artist in School, more coordination between school program and various arts groups
Workshops for teachers, what's available
Samplertape for in-school selection of programs and let school decide what programs they want
Assign artists for two years
Break away from assigning grade levels
Remember Kindergarten is all day next year
Include Special services teachers in planning and follow up, i.e. PE and Music
Let us have artist planning in August when we do our plans
We need more of AIS
How about a transportation fund to help get kids bussed to off campus events
How about an Art Teacher or a Humanities teacher in each school.
How about a multi-faceted arts fair? All day maybe?
How about a Hillsborough County in-school arts network over Chanel 16 or 3

Improve University Arts and Humanities education

BEST IDEAS OF ALL IDEAS GENERATED (as selected by each group of participants)

I. Folk Arts Program
  a. More murals, decorative arts
  b. Drama and tech theatre
  c. Video tape
  d. Crafts
  e. Dance
  f. Special day to celebrate program

II. Construct schools with Arts in Mind

III. Appreciation of visual and performing arts

***

I. A taped sampler sent to school of all possibilities so that planning can be done in August, add teacher workshop if requested.

II. An art or humanities teacher in each school

III. A multifaceted art fair. All day.

IV. A Hillsborough County arts TV network into all classrooms through a cooperation of AIS and Channel 16 or 3.

***

I. Teacher Involvement: Training, sponsor art form, artist pre-plan with teacher

II. Generate arts objectives per grade level and activities per grade level.

III. Video tape, share with other groups, have a tape bank at a central location of performances.

***

I. Survey:
  a. school patrons, students, teachers
  b. industries
  c. service clubs for talent and funding

II. Motivate/Follow up:
  a. folk festival
  b. sidewalk art show
  c. talent show
  d. display center
  e. spring festival

III. Publicize and Share:
  a. intra/inter school
  b. CIS newsletter
  c. school newsletter

***

I. Traveling media before and after

II. Fund an artist for each school.

III. AIS Day

***

I. On call artists:
  a. professional
  b. high school or junior high
  c. college
  d. community

II. Extended program for the artistically talented child:
  a. interns from university
  b. summer program
  c. Alternative schools

III. Provide in-service for school-based personnel:
  a. awareness of different programs and services

  b. Developing teacher creative literacy

***

The afternoon session consisted of the participant's use of the individual Action Plan Worksheets. A copy of this worksheet may be found in Appendix A, page 121 and samples of the participants' completed worksheets may be found in Appendix C. The Education Director of the Arts Council addresses their use of these Action Plans in administering the AIS Program in Hillsborough County in Section III of this report.

Following the individual preparation of Action Plans, the small groups reconvened once again to select one plan to share with the total group. After this sharing, the Director for Education of the Arts Council addressed the group with closing remarks concerning the many ideas and possibilities and plans they generated.

The Evaluation Consultant distributed the evaluation instruments and the participants were asked either to fill them out at that time or send them in when completed. The questions asked by the AIS Program Administrators at Workshop V were included as part of the instrument.

The results of the evaluation of Workshop VI can be found in Section II of this report and the evaluation instrument can be found in Appendix B.

As a "finale" to the six day experience, workshop participants were treated to an informal jazz quartet by a current "artist in schools" group and were served from an attractively prepared table filled with wine, fruit and cheese.

SECTION II

EVALUATION

Arts Education Inservice Training Project

Introduction

In response to feedback given during last year's evaluation of the Artists-in-the-Schools (AIS) program areas, a series of six one-day workshops were developed to provide orientation to the program and "hands-on" experiences for the participants, in particular, curriculum specialists. During school year 1981-82, these workshops were offered to the curriculum specialists and other interested personnel from the Hillsborough County School System, Florida.

Although the workshops were designed for personnel within the Hillsborough County School System, it is believed that many aspects may be generalized to other school systems throughout the United States. Therefore, it is hoped that the model that has emerged and is described in the first section of this report will be used by other school systems.

The evaluation procedures and instruments are included in this report. All are considered to be in the public domain and may be used freely by those who wish to do so.

Workshops I and II were designed to provide an orientation to the AIS program areas and insight into creativity and the aesthetic experience, respectively. During Workshops III, IV, and V participants were provided with "hands-on" experiences within each program area. During Workshop VI participants were encouraged to focus on action plans for integrating the

the AIS program areas into their schools' programs. The evaluation results are addressed by workshop and then conclusions drawn and recommendations made from the data presented.

Objectives for each workshop are included in the first section of this report. The instruments designed to measure these objectives are included as Appendix B. On each instrument, the participants were asked to first rate each activity on the scale provided and then to explain why they chose the rating they did. At the end of the instrument, they were asked to add any further comments they had that might help to improve the AIS inservice training model. These ratings and comments are included under the applicable workshop results and sections.

Workshop I

The first workshop, designed to provide for participants an orientation to the AIS program area, consisted of exhibits of each program area as well as an orientation and activities relating to the entire program.

Table I and the Comments Sheet contain the results of the evaluation by the participants for Workshop I. None of the mean ratings for the activites fell below 5.00 - excellent - and only three fell below 6.00 - outstanding. The range of ratings for the items was from 7 through 1. The highest mean rating was for "Using Arts to Teach About the AIS Program" with the "Free Stuff Booklet" and the "AIS Training Program Book" ranking 2nd and 3rd. The lowest rating was for the "Question Box".

An examination of the comments for this workshop indicate that the participants thought the workshop very worthwhile. Several participants indicated that the exhibits were too close, physically.

If this workshop is replicated, it is suggested that, where possible, exhibits for each program area be put in separate rooms.

The remaining comments seem to agree with the scaled rating of Workshop I.

TABLE 1

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Evaluation Results from Workshop I

October 28, 1981

Number of Participants=73

Items/Components		Number Responding	Mean *	Range
1.)	Orientation	69	6.30	7-4
2.)	Scavenger Hunt	70	6.41	7-2
3.)	Using Arts to Teach About the AIS Program	71	6.51	7-4
4.)	AIS Training Program Book	70	6.46	7-5
5.)	Free Stuff Booklet	68	6.50	7-4
6.)	Learning Centers/Exhibits:			
	a.) Artists in Education and the Arts Council	70	6.20	7-1
	b.) AIS Program Administration	69	6.33	7-1
	c.) Architecture/Sculpture	68	6.01	7-3
	d.) Poetry/Creative Writing	70	6.04	7-3
	e.) Dance	70	5.99	7-4
	f.) Music	69	6.16	7-5
	g.) Picturemaking	69	6.36	7-3
	h.) Theatre	70	6.51	7-5
7.)	Time Line	62	5.79	7-1
8.)	Computer Question	56	5.91	7-1
9.)	Question Box	57	5.56	7-1
10.)	Artists and Arts Consultants Panel	67	6.25	7-4

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*Degrees of helpfulness:				
	6.0-7.0	Outstanding	3.00-3.99	Fair
	5.00-5.99	Excellent	2.00-2.99	Below Average
	4.00-4.99	Good	1.00-1.99	Poor

COMMENTS CONTAINED ON WORKSHOP I EVALUATION: October 28, 1981

-I had a lovely day and do consider it a privilege to be a part of this inservice!
-Art is an integral part of any curriculum.
-Slides and tapes were difficult to comprehend. Difficult to hear tape. Slides were difficult to see. Workshop was very well done! Sharing was profitable.
-Very good introduction to the arts. Scavenger hunt.
-This is the most fabulous workshop that could possibly have been developed. Thank you very much. I am looking forward to the other five workshops with great anticipation.
-The idea was super but the cacaphony of sounds was distracting. I loved the bubble. This was very stimulating and a lot of fun!
-Centers too close. Could not hear tape. Workshop was very enjoyable and helpful.
-Very well organized. Cleverly executed. A rewarding experience. Difficult to hear and see at times.
-The only was to introduce the arts, but too many people in small area.
-Very helpful. Program book excellent for future reference. Excellent opportunity to ask questions and receive immediate feedback.
-Outstanding way to get us involved, interested and informed.
Principals might be informed and reminded via principals' meetings of purpose and importance of these workshops.
-Overall rating would be 7. Presentations were informative and concise. Presenters were eager to offer answers to questions. I only wish this program would be presented to principals for better understanding of the need for AIS. Thank you for inviting me to this event. I have enjoyed it very much. Also, the poetry presentation inspired me to go back to my art class and promote creative writing to improve students' visual imagery.
-Difficult to see slides and to hear.
-The Learning Centers overburdened my auditory channels. I had trouble listening to one because of another. Needed larger space for displays.
-Fantastic collection of materials and ideas in a handy book. Really learned of the total picture of the program and all areas included.
-Sound poor. Very well done.
-It was a totally new experience for me. Introduced me to the areas covered by AIS. All of the learning centers were necessary to give me a glimpse of what is being done in each area. Panel was well informed and dedicated to his/her area of expertise.
-Since I am a curriculum coordinator, I shall only attend this meeting and the last meeting unless other provisions are made. I think it would be most worthwhile if I were able to attend all 6 workshops since I view this as a preview and the intervening workshops as in-depth studies.
-Scavenger hunt really made me search for information.
-Information very good. Visual and auditory quality not good.
-Participants seemed too oriented to finding answers and did not talk much to artist in booth. Only 4 asked non-survey questions. Much too crowded and noisy, No way to hear each item individually. Needs much more separation and quiet.
-I felt as though this meeting was very open and candid. It is quite nice to be with a group of people who are sincerely dedicated to the expansion of an overall idea--not just a personal preference. You should try to get more room for the various exhibits. This would eliminate the "unproductive" competition between the various area. The mime worked at 100%, and I'm not crazy about mimes. Very nice touch. A lot of us need to be sensitized towards these things.
-Kinesthetic activities are used too seldom. Groups too large and close together, sound carry over from one group to another.
-It was very difficult to hear many of the tapes due to the congestion of the room. I would suggest using a larger room or several smaller individual rooms.
-Very good to show integration of arts with other subjects. The more I know, the more I can pass on.

COMMENTS,Workshop I continued

-Excellent information and done in a motivating fashion.
-Difficult to hear.
-(People) tended to overlook visual to get "answers". Holes need to be punched in handouts.
-Too many questions (scavenger hunt) that did not provide useful information (i.e. dates, people)
Difficult to hear tapes.
-In the future, the AIS exhibits need to be separated--rugs, quilts and curtains help keep the sound level down. Too much to observe at one time.
-Scavenger hunt distracting.
-It was and outstanding workshop, creative--well planned and well executed.
-I was spending so much time looking for the "answers" that I didn't "stop to smell the roses."
-I think the importance of art in the secondary schools should be the main objective for the future of the program. (kids at this level are desperate for this kind of exposure.)
-I thought the "scavenger hunt" approach was really unique; both an informative and entertaining experience. However, the sound acoustics at each booth were not upt to par--it caused alot of distractibility. Otherwise the day was super. I feel I know much more about AIS.
-It was difficult to hear many of the tapes because they were so close together. However, the concept was very good.
-Beware the on-looker on the computer games.
-Loved it. Learned so much.
-This was super. It would have been helpful to know more in advance about the questions for the panel so we would have time to think.
-Enjoyed the whole program and look forward to another day. Will do my best to incorporate some of this in my classes.
-Very impressed with the turn-out from USF--what a commitment to this program and workshop.
-My only concern was with sound waves created by each of the booths. Each area had and excellent format for presentation, however, it was difficult to hear each one independent of the other. All in all I feel this workshop was one of the better one I have attended.
-A little confusing.
-On the whole, the demonstrations were very well planned and informative. The only program was that they were very difficult to hear with so many in such a small space. The concept was excellent though. Keep up the good work.

Workshop II

As stated earlier, Workshop II was designed to encourage participants to gain knowledge about & insight into creativity and aesthetic experience.

To allow for more individual participation, four small groups were formed. The evaluative ratings given each of the activities for Workshop II are presented in Table 2 by group and total participants. Additional evaluative information is contained on the comments sheet for this workshop.

Overall, the ratings were slightly lower for this workshop. However, none fell below 5.00 - excellent. The range of ratings were from 7 to 1. The three top rated activities were "Overall discussion of the Creative Process as a Problem Solving Process", "Defining Creativity", and "Exercises in Group Creativity". The lowest rating was of the new knowledge gained about creativity. This could indicate that the participants believed that they were knowledgeable about creativity prior to Workshop II.

Thirty-four of the participants (about 90%) indicated that, as a result of the Workshop, they "understand the value of the aesthetic experience within the regular curriculum of your school".

One-half of the participants who commented on the workshop said they enjoyed it.

TABLE 2

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM
WORKSHOP II
Creativity and the Aesthetic Experience

Group I n = 9
Group II n = 9
Group III n = 9
Group IV n = 11
Total Responding = 38

ITEM	GROUPS					
	I	II	III	IV	Total	Range
Activities:						
1. a. Defining Creativity	6.00	5.70	6.44	5.80	5.97	7/4
b. Discussion of Intelligence Vs. Creativity	5.73	4.33	6.13	5.86	5.47	7/1
2 a. Overall discussion of the Creative Process as a Problem Solving Process	6.09	5.80	6.33	6.20	6.10	7/4
b. Comparison between creative and logical thinking	5.73	5.00	6.89	5.40	5.70	7/1
c. Discussion and related activities concerning:						
1.) Defining the Problem	5.91	5.80	6.00	5.70	5.81	7/4
2.) a. Stage I: Preparation and Information Gathering	5.73	5.80	(no response)	5.80	5.77	7/4
b. Stage II: Manipulation/Incubation	5.64	5.50	"	5.90	5.68	7/4
c. Stage III: Inspiration	6.09	5.70	"	5.90	5.68	7/4
d. Stage IV: Verification	6.00	5.70	7.00	5.50	5.79	7/4
3. Exercises in Group Creativity	5.91	5.40	6.67	5.90	5.95	7/4
4. a. Challenging Assumptions	5.73	6.40	6.00	5.00	5.77	7/5
b. Seeing in New Ways	5.73	5.70	6.17	5.50	5.73	7/3
c. Recognizing Patterns	5.82	6.00	6.17	5.40	5.81	7/4
d. Taking Risks	6.00	6.00	6.17	5.40	5.86	7/4
e. Taking Advantage of Chance	6.09	5.80	6.17	5.40	5.84	7/4
f. Constructing Networks	5.55	5.80	6.17	5.40	5.68	7/4
g. Making Connections	5.64	5.90	6.17	5.50	5.76	7/4
5. a. As a result of today's workshop, what amoung of new knowledge did you gain about creativity?	5.54	5.10	5.56	5.33	5.38	7/3
b. How helpful do you think this knowledge will be with your efforts to have the AIS Programs integrated into the curriculum of your school?	5.78	5.60	6.11	5.50	5.67	7/4
6. a. As a result of today's workshop, what amount of new knowledge did you gain about the creative process and its implementation?	5.36	5.20	6.22	5.00	5.45	7/3

Items	Groups I	II	III	IV	Total	Range
b. How helpful do you think this knowledge of the creative process and its implementation will be with your efforts to have the AIS Programs integrated into the curriculum of your school?	5.50	5.50	5.78	5.38	5.54	7/4
7. How valuable was the Tampa Museum tour?	6.18	5.50	5.78	5.82	5.83	7/4
8. How valuable was the discussion of the aesthetic experience?	5.54	5.50	6.00	5.50	5.62	7/3

9. As a result of this workshop, do you understand the value of the aesthetic experience within the regular curriculum of your school?

	Yes	No	No Respon.
Group I	9	-	-
Group II	9	-	-
Group III	9	-	-
Group IV	8	-	3
Total	35	-	3

Degrees of helpfulness:

6.00-7.00	Outstanding	3.00-3.99	Fair
5.00-5.99	Excellent	2.00-2.99	Below Average
4.00-4.99	Good	1.00-1.99	Poor

COMMENTS CONTAINED ON Workshop II Evaluations, November 18, 1981

GENERAL

-You have been very creative in planning and producing your workshops!
-My ratings were for the most part mediocre, because of my recent experience in a creativity workshop. Also, I toured the museum with the aid of a docent only 2 weeks ago. Of the most value to me was the discussion of the art following the visit to the museum.
-Most enjoyable day!
-On the museum tour, be allowed to browse and then have the guide give information and answer questions.
-I enjoyed (this) presentation. Very informed about the area and related it well to the group.
-I enjoyed (this) presentation. The group involvement activities were great for illustrating the creative processes and ways to incorporate them.

QUESTION #9: As a result of this workshop, do you understand the value of the aesthetic experience within the regular curriculum of your school?

-Yes.
-Yes, definitely.
-yes.
-I understand, but taking the experiential and social background of students into account I question how long it will take them to achieve an aesthetic experience.
-Very definitely.
-n/a
-yes.
-Yes, an aesthetic experience, lasting but a brief moment, can become a life long memory while a large percentage of the classroom instruction is long forgotten.
-I don 't know that I understand it completely, but I am convince of its necessity.
-Yes.
-Yes, but I was very aware of this prior to the workshop.
-Most definitely
-yes.
-Yes, we all need this, as often as possible.
-somewhat better.
-yes.
-yes.
-yes, an awakening, seeing in a new perspective.
-yes.
-yes.
-yes.
-yes, need more emphasis and teacher education-workshops.
-yes.
-yes, I have a better appreciation and concern for involving it in the curriculum.
-yes.
-yes, as it relates to working with students.
-yes.
-I have always felt this was a need. Implementation is a more difficult matter for some teachers.
-yes.
-yes.
-to some degree, greater now that I've attended.
-yes.
-yes, and I see the great need for these experiences in the schools.

-yes.

Workshop III, IV, and V

As stated earlier, Workshops III, IV, and V were designed to allow each of the participants to have significant "hands-on" experiences in each of the program areas. Six small groups were formed and the participants were encouraged to attend each of the program area's session. To provide this opportunity, each AIS area's activities were offered twice during each Workshop, once in the morning and once in the afternoon. Consequently, each AIS area's activities were offered six times.

Since the workshop activities were repeated, the evaluation of the processes, as well as the objectives had added importance. The feedback received on the first offered AIS areas' sessions was used to improve the next sessions and so on.

The evaluation results will be presented by AIS program area.

Architecture

Table 3 contains the scaled results of evaluation of this area for Workshops III (a), IV (b), and V (c). Attached to Table 3 is a listing of comments offered by the participants for each workshop.

Workshop III - On the scale provided, from 7 very high - 1 very low, the mean ratings of level of proficiency for the morning session's activities were, at least, 6.00 (outstanding) except for the activity "relating architecture and traditional academic disciplines in terms of integration of architecture into school curricula." The overall rating for the component was the highest. For the afternoon, the ratings were slightly lower for all activities but still considered excellent, at least. For the day, the highest and lowest mean ratings were the same as for the morning session.

The comments reflect a positive view toward this experience. It was indicated that more time was needed.

TABLE 3a

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop III
February 25, 1982

Architecture Component

Number Responding: A.M. = 7
P.M. = 6

	A.M. Mean*	Range	P.M. Mean*	Range	Total Mean *	Range
What level of proficiency do you think' you have reached relative to the following behaviors?						
1. Explaining visual literacy as it relates to architecture.	6.14	7/6	5.67	7/4	5.92	7/4
2. Relating architecture and traditional academic dsiciplines in terms of integration of architecture into school curricula.	5.86	7/5	5.67	7/4	5.77	7/4
3. Explaining architecture as a reflection of local social and cultural available materials, climate and technology.	6.29	7/6	5.83	7/4	6.07	7/4
4. Describing how the design can be used to supplement traditional learning/teaching modes.	6.00	7/5	5.83	7/4	5.92	7/5
5. Please rate the materials that were used and/or explained.	6.29	7/6	6.00	7/5	6.15	7/5
6. Please indicate your overall rating of this component.	6.43	7/6	6.00	7/5	6.23	7/5

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*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 3b

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop IV
March 3, 1982

Architecture Component

Number Responding: A.M. = 7
P.M. = 6

	A.M. Mean *	Range	P.M. Mean *	Range	Total Mean *	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Explaining visual literacy as it realtes to architecture.	5.80	7/5	6.25	7/5	6.00	7/5
2. Relating architecture and traditional academic disciplines in terms of integration or architecture.	5.80	7/5	5.50	6/5	5.67	7/5
3. Explaining architecture as a reflection of local social and cultural available materials, climate and technology.	6.60	7/6	6.50	7/6	6.56	7/6
4. Describing how the design process can be used to supplement traditional learning/teaching modes.	5.80	7/5	6.00	7/5	5.89	7/5
5. Please rate the materials that were used in the workshop and/or hand-outs.	6.60	7/6	6.25	7/6	6.44	7/6
6. Please indicate your overall rating of this component	6.42	7/6	6.00	7/5	6.23	7/5

Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 3c

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop V
April 21, 1982

Architecture Component

Number Responding: A.M. = 7
P.M. = 5

	A.M. Mean*	Range	P.M. Mean*	Range	Total Mean*	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Explaining visual literacy as it relates to architecture.	5.57	7/4	5.40	7/4	5.50	7/4
2. Relating architecture and traditional academic disciplines in terms of integration of architecture into school curricula.	5.71	7/4	5.60	7/4	5.67	7/4
3. Explaining architecture as a reflection of local social and cultural available materials, climate and technology.	6.43	7/5	6.40	7/6	6.42	7/5
4. Describing how the design process can be used to supplement traditional learning/teaching modes.	6.14	7/4	5.80	7/5	6.00	7/4
5. Please rate the materials that were used and/or explained.	5.40	7/4	5.00	7/2	5.22	7/2
6. Please indicate your overall rating of this component.	6.71	7/6	5.40	7/4	6.17	7/4

*Levels of proficiency: 7 = Very high - 1 = Very low.

COMMENTS FROM ARCHITECTURE EVALUATIONS

Workshop III

-Excellent. Leaders were very good in their area. Very helpful and informative.
-There wasn't enough time to complete the component.
-We were just a little rushed and didn't quite have time to finish. The morning sessions need to begin more promptly than what they have been.
-Our leaders were enthusiastic, interesting, well-planning and informative.
-More time needed but time was excellently spent.
-We need more opportunities like this one.

Workshop IV

- I had no concept due to a lack of participation. I feel very positive abou this program and would like to participate. The different aspects of design and structure pointed out during the tour were most beneficial.
-Opened my eyes to downtown Tampa.
-I have worked with Ms. Saul in the school setting. Therefore I have seen the wonderful things she does with the students and the wealth of information and enjoyment they can gain. Taking the walking tour through downtown Tampa was most beneficial. It was great being able to see the variety of architectural designs all the blendings of old and new and how they relate to one another. I thoroughly enjoyed the architecture session. It was very informative and handled very well. Taking the tour was an excellent idea.
-Tour very good.
-Walking tour most beneficial. Least was designing building itself.
-Greater awareness and appreciation of architectural developments in downtown Tampa very clever idea.
-The walking tour most beneficial.
-The walk through downtown Tampa most beneficial, with a discussion of Tampa architecture.

Workshop V

-Most beneficial was walk and the videotape.
-Most beneficial was background on a local community, significance of architecture socially.
-I think the workshop was thorough and enjoyable. The tour was the most beneficial.
-Most beneficial was Linda's expertise of the area (Ybor) and her enthusiasm. Excellent.
-All is beneficial. On the tour that is taken, it would be great to include O.L.P.H. Church and the Broadway Bakery.
-I'm glad to know more about this. Most beneficial is becoming familiar iwth the fact that this is possible for my school.
-I would like to have this program for our students. Experiencing ways of looking at buildings most beneficial.
-Enjoyed and learned from the walking tour of Ybor City.
-Most beneficial was discussion, walking tour and tape.

Workshop IV - Across the day's sessions during Workshop IV, the highest rated activity was "explaining architecture as a reflection of local social and cultural available climate and technology." The lowest mean rating was the same as for Workshop III, "relating architecture and traditional academic disciplines in terms of integration of architecture."

The comments reflect that the process of taking a walking tour through the downtown Tampa area was very beneficial in attempting to meet the objectives of this AIS area.

Workshop V - "Explaining architecture as a reflection of local social and cultural available materials, climate and technology" was rated highest across sessions during Workshop V. "Explaining visual literacy as it relates to architecture" received the lowest rating.

As with Workshop IV, the tour was indicated as being very beneficial. Comments reflect a very worthwhile experience.

Dance

Table 4 (a, b, and c) contain the scaled evaluation results for this area. Additional comments are attached to Table 4.

Workshop III - An examination of the ratings for this workshop shows the same pattern of responses for dance as that for architecture. All of the ratings for the morning activities were at least 6.00 except one, "explaining the need for dance activities in the curriculum in terms of personal development and enrichment". The overall rating for the component was the highest. The ratings for the afternoon were slightly lower for all activities and the overall components, but still considered, at least, excellent. For the day, the highest and lowest ratings were the same as for the morning session. See Table 4a.

The comments were very supportive. One person suggested the session

TABLE 4a

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Evaluation Results from Workshop III
February 25, 1982

Dance Component

Number Responding: A.M. = 8
P.M. = 8

	A.M. Mean*	Range	P.M. Mean*	Range	Total Mean *	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1.) Describing the origins and nature of dance.	5.63	7/4	5.25	7/3	5.44	7/3
2.) Explaining the need for dance activities in the curriculum in terms of personal development and enrichment.	6.25	7/5	5.89	7/1	6.06	7/1
3.) Describing the Dance-in-the-Schools programs already in existence in Hillsborough County.	5.63	7/2	5.00	7/1	5.31	7/1
4.) Describing available source materials for curricular use in student enrichment efforts in dance.	5.86	7/5	4.75	7/1	5.27	7/1
5.) Please rate the materials that were used and/or handed out.	6.63	7/6	6.57	7/5	6.60	7/5
6.) Please indicate your overall rating of this component.	6.75	7/6	5.50	7/1	6.13	7/1

*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 4b

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop IV
March 3, 1982

Dance Component

Number Responding: A.M. = 5
P.M. = 8

	A.M. Mean *	Range	P.M. Mean*	Range	Total Mean *	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Describing the origins and nature of dance.	6.00	7/4	5.75	7/5	5.85	7/4
2. Explaining the need for dance activities in the curriculum in terms of personal development and enrichment.	5.80	7/4	5.75	7/4	5.77	7/4
3. Describing the Dance in the Schools programs already in existence in Hillsborough County.	5.60	7/4	5.88	7/4	5.77	7/4
4. Describing available source materials for curricular use in student enrichment efforts in dance.	5.60	7/4	5.75	7/4	5.69	7/4
5. Please rate the materials that were used in the workshops and/or hand-outs.	6.40	7/5	6.63	7/6	6.54	7/6
6. Overall rating of component.	6.40	7/5	6.71	7/6	6.58	7/5

*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 4c

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop V
April 21, 1982

Dance Component

Number Responding: A.M. = 2
P.M. = 4

	A.M. Mean	Range	P.M. Mean	Range	Total Mean	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1.) Describing the origins and nature of dance.	7.00	7/-	6.75	7/6	6.83	7/6
2.) Explaining the need for dance activities in the curriculum in terms of personal development and enrichment.	6.50	7/6	7.00	7/-	6.83	7/6
3.) Describing the Dance-in-the-Schools programs already in existence in Hillsborough County.	7.00	7/-	5.75	7/5	6.17	7/5
4.) Describing available source materials for curricular use in student enrichment efforts in dance.	5.50	6/5	5.75	7/5	5.67	7/5
5.) Please rate the materials that were used and/or handed out.	6.50	7/-	6.00	7/5	6.17	7/5
6.) Please indicate your overall rating of this component.	7.00	7/-	6.50	7/6	6.67	7/6

*Levels of proficiency: 7 = Very high - 1 = Very low.

be started with movement and then the history mentioned as the session develops.

Workshop IV - Across the day's sessions, the highest mean rating was for the component overall. The lowest mean rating was "describing available source materials for curricular use in student enrichment efforts in dance".

Comments reflect mixed feelings about dance. Some participants seemed to appreciate the history of dance more than the activities and vice-versa. None of the comments conveyed negative feelings but, perhaps, apprehension toward this area.

Workshop V - The mean rating for "describing the origins and nature of dance" was the highest across sessions with "explaining the need for dance activities in the curriculum in terms of personal development and enrichment" and the overall rating for the component sharing second place. The lowest mean rating was for "describing available source materials for curricular use in student enrichment efforts in dance".

It is interesting to note that the mean rating across each day's sessions for the overall component increased from Workshop II to IV and IV to V.

The comments for Workshop V reflect beneficial experiences for the participants who commented.

COMMENTS ON DANCE COMPONENT EVALUATIONS

Workshop III

-I thoroughly appreciated the session and have developed more respect for the arts through this presentation. The lady was a delight and I felt comfortable in reusing her ideas to help develop our curriculum.

-We at Edison are supportive of all of the arts.

-Very well presented. Very enjoyable.

-This part of the program was excellent. I can new understand the origin of dance, the different purposes and how variations evolved. Excellent. No changes.

-Very informative. I gained so much from it. Carolee's enthusiasm was contagious.

-Dynamite lady.

-Great. Dancing is a great agent to use in relaxing bodies.

-It was very interesting, organized "informative" and enjoyable. Thank you.

-I do not care for an hour and a half lecture. I was unable to stay for the entire session. She gave too much history and tidbits I could not use. Suggestions: Dance is a motory skill and very under-rated as a "skill" until someone tries to duplicate even the simplest movement. Expose the groups to this movement right from the start. This would be a great attention-getter. Now, mention history in a brief 10-15 min. time span. Use the beautiful pictures, but as slides, so all may see. Tell about the hours,weeks, months and long years of practice demanded. The odds of becoming a dancer, the cost of time and money. Show the costumes, shoes, and demonstrate the order of progress of a ballet dancer.

-Enjoyable.

-Very good. Really got everyone involved.

-Carolee was very well informed and did a beautiful presentation with the history of dance. The activities were appropriate for use in the elementary program.

Workshop IV

-A film or filmstrip could have been added for variety to the presentation. The lecture was quite long. History of dance most beneficial. Actual dance movements were least beneficial.

-Interelationship of dance with history most beneficial.

-It's always a delight to hear someone speak with great enthusiasm. Excellent background on dance history and evolution.

-My thoughts have increased as to how valuable this area can be. It was good in all aspects, the actual ideas for creative movements were good.

-Understanding of how dance developed most beneficial.

-I enjoyed the workshop immensely. It's hard to name only the most beneficial. CArolee is positively magnificent. She is enthusiastic and was well prepared for the workshop.

-I have gained an appreciation for the evolution of dance. Realizing that dance evolves as our civilization changes most beneficial.

-This workshop made me want to go to the Tampa Ballet. Most beneficial was explanatic of what is done in schools. Difficult to sit long after lunch. Thank you for this presentation.

-This is the least comfortable area of all six presented for me. It was well done but I have my own blocks to overcome. Knowing the history of dance and what is looked for in AIS most beneficial. The actual involvement in Dance Least beneficial.

-Dancing is interesting and fun. The lecture on the origin of dance most beneficial. Many interesting facts were learned that I was not aware of. All activities were beneficial.

-Gave me an awareness of dance in history and today.

Dance Comments, Cont.

Workshop V

-Excellent. Good background,refreshed history of dance. It gave me an awareness of how important dance is. Mrs. Lee did an excellent job.
-Most beneficial was do's and don'ts of ballet for very young children because it could affect their future (physical aspects)
-Increased awareness and understanding. Most beneficial was exploration and background information.
-Most beneficial was history of dance and why dance?
-We need more opportunities for the children to experience ballet.

Music

Table 5 (a, b, and c) contain the scaled evaluation results for this area. Comments are attached to the Table.

Workshop III - At the end of this workshop, it became apparent that what was being offered as "hands on" experiences were not being evaluated by the instrument developed for this component. Therefore, a new instrument was developed for Workshop IV and V.

For the reader's information, the ratings are shown in Table 5a. Please note that the overall rating for both the morning and afternoon sessions was "outstanding".

The comments were very positive. One person indicated that some of the questions for evaluating this session did not really go along with the activities in the workshop. A discussion with the artist led to the change in evaluation instrument noted above. See Appendix B for the instruments.

Workshop IV - The overall mean rating was the highest for this Workshop. The materials used or handed out was rated next to the highest. All of the ratings were high but the results indicate that, across the day's sessions, the participants seem to rate the enhancement of their understanding of the elements of music presented higher than they did their activities.

As with Workshop III, the comments were very positive. More participants commented and most of those who did pointed to the great benefits they had received by attending this workshop.

Workshop V - Again, the highest mean rating was for the component overall. The mean ratings relative to understanding the elements of music presented and the activities in music were closer for this workshop. All were very high or high.

TABLE 5a

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop III

February 25, 1982

Music Component

Number Responding: A.M. = 8
P.M. = 9

	A.M. Mean*	Range	P.M. Mean *	Range	Total Mean *	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Teaching Music	4.38	7/3	4.33	6/2	4.35	7/2
2. Rehearsing in Music	5.29	7/3	4.44	6/2	4.81	7/2
3. Performing in Music	6.00	7/4	4.33	6/2	5.06	7/2
4. Experiencing the Masters of Music	5.71	7/4	5.22	7/2	5.44	7/2
5. Discussion of how curriculum specialists can work with music teachers to enhance the children's experience in the school.	5.00	7/4	5.22	7/4	5.00	7/4
6. Discussion of how curriculum specialists can work with classroom teachers to enhance the children's musical experience in the school?	5.00	7/4	5.22	6/4	5.13	7/4
7. Please rate the materials that were used and/or handed out.	5.83	7/1	6.14	7/4	6.00	7/1
8. Please indicate your overall rating of this component.	6.00	7/4	6.50	7/5	6.25	7/4

*Levels of proficiency: 7 = Very high - 1 = Very low

TABLE 5b

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop IV
March 3, 1982

MUSIC COMPONENT

Number Responding: A.M. = 9
P.M. = 5

	A.M. Mean	Range	P.M. Mean	Range	Total Mean	Range
To what extent has your understanding been enhanced in the following elements of music?						
melody:	6.11	7/4	6.00	7/5	6.07	7/4
harmony:	6.11	7/4	6.00	7/5	6.07	7/4
counterpoint:	6.00	7/4	6.20	7/5	6.07	7/4
rhythm:	6.11	7/4	6.00	7/5	6.07	7/4
timbre:	6.11	7/4	6.20	7/5	6.07	7/4
form:	5.77	7/4	6.20	7/5	5.93	7/4
2. As a learning experience, how successful do you feel your attempt was to:						
compose:	5.67	7/4	5.00	7/4	5.43	7/4
rehearse:	5.25	7/4	5.00	7/4	5.54	7/4
notate:	5.78	7/4	5.20	7/4	5.57	7/4
perform:	6.00	7/4	5.20	7/4	5.57	7/4
discuss:	5.78	7/5	5.40	7/4	5.64	7/4
3. When you listen to music in the future to what extent, in your opinion, has your ability been enhanced in identifying the six elements of music?	5.67	7/4	6.20	7/5	5.86	7/4
4. Please rate the materials that were used in the workshop and/or hand-outs.	6.38	7/5	6.25	7/4	6.33	7/4
5. Overall rating of this component.	6.78	7/6	6.40	7/5	6.64	7/5

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*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 5c

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop V
April 21, 1982

Music Component

Number Responding: A.M. = 4
P.M. = 2

	A.M. Mean *	Range	P.M. Mean *	Range	Total Mean *	Range
1. To what extent has your understanding been enhanced in the following elements of music?						
melody:	6.00	7/5	6.50	7/6	6.17	7/5
harmony:	6.00	7/5	6.50	7/6	6.17	7/5
counterpoint:	6.00	7/5	6.50	7/6	6.17	7/5
rhythm:	6.00	7/5	6.50	7/6	6.17	7/5
timbre:	6.00	7/5	6.50	7/6	6.17	7/5
form:	6.00	7/5	6.50	7/6	6.17	7/5
2. As a learning experience, how successful do you feel your attempt was to:						
compose:	6.50	7/5	5.50	6/5	6.17	7/5
rehearse:	6.00	7/5	6.00	6/-	6.00	7/5
notate:	5.75	7/5	6.00	6/-	5.83	7/5
perform:	6.00	7/5	6.00	6/-	6.00	7/5
discuss:	6.00	7/5	6.50	7/6	6.17	7/5
3. When you listen to music in the future, to what extent, in your opinion, has your ability been enhanced in identifying the six elements of music?	6.00	7/5	5.50	6/5	5.83	7/5
4. Please rate the materials that were used in the workshop and/or handouts:	5.00	7/5	6.00	6/-	5.80	7/5
5. Please indicate your overall rating of this component.	6.25	7/6	6.50	7/6	6.33	7/6

*Levels of proficiency: 7 = Very high - 1 = Very low

COMMENTS FROM MUSIC COMPONENT EVALUATIONS

Workshop III

-The elements of music were explained clearly and simply. Being able to compose an original experience was great. Plus, the professor's enthusiasm was a great accent.
-It was very helpful to see how a child could be taught to produce music by using ordinary objects such as wrenches, kitchen tools, etc. Also that a picture-gram style of music notation could be used with very young children.
-I wish we could have done more with the evaluating observing of music.
-I'm very happy to go away from this workshop with a new attitude. Bruce handled this very well. I feel that he has a gift to make the complex simple, whereby inviting all to "try".
-Very creative, basic. Very useful. But we need more time in the day to follow through on.
-Some questions for evaluating this workshop do not really go along with the activities in the workshop.
-Bruce LeBaron is a dynamic group leader.
-Very interesting and enjoyable.
-I enjoyed being able to experience somewhat the factors which go into creating musical compositions.
-Bruce gave a very intersting explanation of the components of music. Very enjoyable.

Workshop IV

-I am impressed with the attempt to make music understandable to all. This goal needs to be uppermost for children also.
-I feel very insecure with music due to an extremely limited background. This supports my feelings and efforts in trying to bring more experience of this type to our rural schools. Presenter well qualified and personable.
-I'm more aware, appreciative and wish to share it with others. Being an actual participant was most beneficial. Feelings are very different than when I'm just a passive observer. Need more time to explore more.
-Everyone can enjoy and participate in music. Made my contribution seem worthy.
-I will listen for the different elements when I hear music now. Understanding elements of and composing music most beneficial. Before this workshop I didn't know how to do this.
-I feel that music is not as threatening as it was before. I feel more comfortable with it than before. Well presented. Dr. LeBaron covered his material well in the time frame given.
-Most beneficial was the hands-on approach in learning to compose, note, and perform using the 6 elements of music.
-I will now look for definite things in the music I listen to. Most beneficial is I learned something about myself and music.
-Most beneficial is being given an opportunity to compose because I found that I can compose. Dr. LeBaron was very dynamic and well prepared for the presentation. He really was enthusiastic, and one could easily see that he enjoyed presenting this workshop to us. Time went by all too quickly. It should have been longer.
-Most beneficial was using media around the classroom or around the house to create.
-Most beneficial was the discussion of elements of music.
-Most beneficial was info. on elements. Not varied enough though.

DANCE COMPONENT COMMENTS (cont.)

Workshop IV cont.

- -I feel more confident as a listener and certainly feel better able to discuss the music elements. Definition and explanation of music elements most beneficial.
- -A greater appreciation for the variety of techniques used in music most beneficial. Outstanding introduction and overview. Least beneficial: a snappier concluding activities would have left us on a high note.

Workshop V

- -We got involved. Enjoyed listening and discussing taped segments. Can use this in classroom. All was beneficial.
- -I feel this benefitted me personally a great deal. Also, thought would be good for children. Realized activities could be used with children and I feel more confident with music. Most beneficial was discussion ofelements and the composition.
- -You do not have to be a musician to provide musical experiences for children. Giving exposure to children in the area of composition and rehearsing is the learning. The end product is not as important.
- -Excellent presentation. Totally relaxed atmosphere. I feel there will be a greater appreciation when listening to various selections. Totally interesting.
- -It has given me a better basic understanding of music, I feel a little less intimidated. Most beneficial was anlyzing the original compositions and listening tc selections and identifying the various elements. Mr. LeBaron was excellent. Very enthusiastic and knowledgeable in this field.

The comments, again, reflected interest, involvement, and benefits received by the participants.

Picturemaking

Table 6 (a, b, and c) present the scaled evaluation results for this area. Comments are attached to the Table.

Workshop III - As with the ratings for most of the other areas, the overall rating was the highest for both the morning and the afternoon sessions. Across the sessions, "operating and controlling video equipment" was rated the lowest. See Table 3a.

The comments reflected a need for more time to learn more about the equipment and the area. The participants who commented seemed almost overwhelmed.

Workshop IV - Across the day's sessions, the ratings were higher for this workshop. The highest mean rating remained for the overall component as did the lowest for "operating and controlling video equipment".

The comments reflected an appreciation of the opportunities offered during this workshop.

Workshop V - The highest mean rating for this workshop was for "illustrating how life experiences can be documented through the video process". The lowest mean rating remained the same, "operating and controlling video equipment".

The comments pointed to worthwhile experiences. It was suggested that a follow-up review session be offered to the participants.

TABLE 6a

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Evaluation Results from Workshop III

February 25, 1982

Picturemaking Component

Number Responding: A.M. = 5
P.M. = 8

	A.M. Mean*	Range	P.M. Mean*	Range	Total Mean*	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Explaining the present use of video in the Artists-in-the-Schools program.	5.80	7/6	5.63	7/4	5.69	7/4
2. Illustrating how life experiences can be documented through the video process.	6.00	7/3	5.63	7/4	5.77	7/3
3. Operating and controlling video equipment.	5.60	7/3	4.00	6/3	4.62	7/3
4. Please rate the materials that were used and/or handed out.	5.50	7/4	5.25	7/4	5.33	7/4
5. Please indicate your overall rating of this component.	6.20	7/5	6.00	7/4	6.08	7/4

*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 6b

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop IV
March 3, 1982

Picturemaking Component

Number Responding: A.M. = 4
P.M. = 5

	A.M. Mean *	Range	P.M. Mean *	Range	Total Mean*	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Explaining the present use of video in the Artists-in-the-Schools program.	5.75	7/5	6.40	7/6	6.11	7/5
2. Illustrating how life experiences can be documented through the video process.	6.25	7/5	6.80	7/6	6.56	7/5
3. Operating and controlling video equipment.	6.00	7/5	5.80	7/4	5.89	7/4
4. Please rate the materials that were used in the workshop and/or hand-outs.	6.50	7/6	6.60	7/6	6.56	7/6
5. Overall rating of component.	6.75	7/6	6.60	7/6	6.67	7/6

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*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 6c

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Evaluation Results from Workshop V
April 21, 1982

Picturemaking Component

Number Responding: A.M. = 3
P.M. = 7

	A.M. Mean*	Range	P.M. Mean*	Range	Total Mean*	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Explaining the present use of video in the Artists-in-the-Schools program.	6.67	7/6	6.14	7/5	6.30	7/5
2. Illustrating how life experiences can be documented through the video process.	7.00	7/-	6.57	7/6	6.70	7/6
3. Operating and controlling video equipment.	6.33	7/5	5.71	7/4	5.90	7/4
4. Please rate the materials that were used and/or handed out.	7.00	7/-	6.43	7/6	6.60	7/6
5. Please indicate your overall rating of this component.	7.00	7/-	5.86	7/4	6.20	7/4

*Levels of proficiency: 7 = Very high - 1 = Very low.

COMMENTS FROM PICTUREMAKING COMPONENT EVALUATIONS

Workshop III

-Learned some helpful tips on operating our own video system.

-More hands-on would have been helpful but wasn't possible due to the time frame. I very much enjoyed using our "surroundings" to demonstrate photography techniques.

-Instructor was very knowledgeable and explained tings well. Things mechanical are very difficult for me.

-I need to have time for application before I reach the higher levels. In view of the fact that I work with rural children plus have a new school with new equipment I am rating this workshop as highly successful. Thank you for your time in presenting the workshops.

-I had no knowledge of this prior to the workshop.

-Would need more instruction. Good ideas offered.

-Presentation was good but there was far too much to learn in one session. I feel that I am now familiar with another aspect of arts in the school and have another resource to use.

-I feel the presentation was good however not enough time was given to each individual. This particular workshop should be extended to cover both sessions. More time was needed.

-I now have some understanding of the operating process, but will need to experiment and learn more. More time needs to be devoted to this area in order to perfect skills and diversify.

Workshop IV

-I felt that I couldn't do it by myself before this. Now I know I can and have some good ideas about borrowing one and using it. Most beneficial was confidence in using the camera. The entire session was excellent.

-Most beneficial is being able to actually participate, also having small groups. A review session with more opportunities to gain ideas and experience.

-This is the first time I've had an opportunity to use ivdeo equipment. Most beneficial was the hands-on approach, small groups.

-I feel more comfortable about using video equipment. Handling and using the equipment most beneficial. Workshop leader was very helpful and proficient in this area. Very good!

-I will encourage more use of video equipment in the schools. Most beneficial was the practical application. Least was limited time.

-Most beneficial was the actual handling and using of the equipment. I've gained an awareness that video equipment can be very functional in a school.

-Most beneficial is explaining material and using equipment.

-Will feel much more capable and confident going back to the schools and using the video equipment. Actual "hands on" experience was a great help.

-Most beneficial was learning to operate video equipment. All was beneficial.

Workshop V

-Very much informed. All parts beneficial.

-This has always been so foreign to me. Now I feel more comfortable about being around video equipment. Most beneficial was having the experience of using the camera and setting it up.

-Feel less afraid of equipment and more able to assist students with TV program.

PICTUREMAKING COMPONENT COMMENTS (cont.)

Workshop V cont.

-Most beneficial was using equipment. Least beneficial was too time consuming interviews. Hands on was good. Need mroe ideas of HOW TO start a video tape and how to end it. Also, getting ideas to set it up, etc.

-I'm more willing and anxious to give the recording a try. Most beneficial was using the equipment.

-I am not as frightened of this equipment as I used to be. Using the equipment was most beneficial.

-This was great. I wish we had more time to become better technicians. We are using the VTR in our school fairly frequently, but only 2 of us generally act as technicians, although all of our faculty has been trained. I feel even more confident about using the VTR as a result of today's session.

-Practical experience great for school children. Most beneficial was training and filming. Want Bud at Mango next year.

-Would have enjoyed handouts explaining various ideas presented today. Was alerted to the sensitivity of the lens and the necessity of feeling relaxed.

-Hands on experience on interviewing and being interviewed most beneficial.

Theatre

Table 7 (a, b, and c) reflect the results of the scaled evaluation items. Comments are attached to the Table.

Workshop III - The overall rating for this area was the highest with the materials used or handed out rated next to the highest. The lowest and next to the lowest mean ratings were "describing the Theatre Curriculum for Florida Schools, K - 12" and integrating insights about the use of study guides in Theatre AIS and Theatre field experience programs.

Comments from the participants were all positive. Those who commented seem to agree with those who rated this workshop, this was a worthwhile experience.

Workshop IV - The highest mean rating across this day's sessions was "distinguishing between creative drama and theatre regarding their Methods". The lowest was for "describing the Theatre Curriculum for Florida Schools, K - 12". This behavior was the only one below the mean rating of 6.00 for this program area. All others were rated very high.

The comments of the participants show that they thought the workshop very beneficial, interesting, and enjoyable.

Workshop V - The overall mean rating for the component was the highest as it was for Workshop III. The lowest was for "integrating insights about the nature of the Theatre artist and the place of theatre artists in the curriculum". Following close behind was "describing the Theatre Curriculum for Florida Schools, K - 12". This was the behavior that was rated the lowest for Workshop III and IV.

The comments reflected appreciation to the leaders and that the activities were very exciting and the replication of which could be very helpful in implementing this program in the schools.

TABLE 7a

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Evaluation Results from Workshop III

February 25, 1982

Theatre Component

Number Responding: A.M. = 7
P.M. = 7

	A.M. Mean *	Range	P.M. Mean *	Range	Total Mean *	Range
what level of proficiency do you think you have now reached relative to the following behaviors?:						
1. Distinguishing between creative drama and theatre regarding their:						
a. Purposes	6.29	7/5	6.71	7/5	6.50	7/5
b. General Concepts	6.29	7/5	6.71	7/4	6.50	7/4
c. Methods	6.00	7/5	6.43	7/5	6.21	7/5
d. Educational Values	6.29	7/4	6.86	7/6	6.57	7/4
2. Integrating insights about the nature of the theatre artists and the place of theatre artists in the curriculum.	6.14	7/4	6.71	7/5	6.43	7/4
3. Integrating insights about the use of study guides in Theatre AIS and Theatre field experience programs.	5.86	7/3	6.14	7/5	6.00	7/3
4. Describing the Theatre Curriculum for Florida Schools, K-12, as recommended by the Florida Alliance for Arts Education and the Advisory Committee to the State of Florida Commissioner of Education.	5.71	7/3	6.17	7/5	5.92	7/3
5. Please rate the materials that were used and/or handed out.	6.33	7/4	6.43	7/6	6.38	7/4
6. Please indicate your overall rating of this component.	6/57	7/4	6.86	7/6	6.71	7/4

*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 7b

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop IV
March 3, 1982

Theatre Component

Number Responding: A.M. = 4
P.M. = 6

	A.M. Mean	Range	P.M. Mean	Range	Total Mean	Range
What level of proficiency do you think you have now reached relative to the following behaviors:						
1.) Distinguishing between creative drama and theatre regarding their:						
Purposes:	6.75	7/6	6.50	7/5	6.60	7/5
General Concepts:	6.75	7/6	6.33	7/5	6.50	7/5
Methods:	6.75	7/6	6.66	7/6	6.70	7/6
Educational Values:	6.75	7/6	6.50	7/6	6.60	7/6
2.) Integrating insights about the nature of the theatre artists and the place of theatre artists in the curriculum.	5.75	7/5	6.17	7/6	6.00	7/5
3.) Integrating insights about the use of study guides in Theatre AIS and Theatre field experiences programs.	6.50	7/6	6.17	7/6	6.30	7/6
4.) Describing the Theatre Curriculum for Florida Schoos, K-12, as recommended by the Florida Alliance for Arts Education and the Advisory Committee to the State of Florida Commissioner of Education.	5.00	7/4	5.00	6/4	5.00	7/4
5.) Please rate the materials that were used in the workshop and/or handed out.	6.00	7/6	6.20	7/5	6.10	7/5
6.) Overall rating of this component.	6.75	7/6	6.33	7/5	6.50	7/5

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*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 7c

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop V

April 21, 1982

Theatre Component

Number Responding: A.M. = 6
P.M. = 4

	A.M. Mean *	Range	P.M. Mean *	Range	Total Mean *	Range
What level of proficiency do you think you have now reached relative to the following behaviors:						
1. Distinguishing between creative drama and theatre regarding their:						
Purposes:	6.00	7/4	6.50	7/6	6.00	7/4
General Concepts:	6.00	7/5	7.00	7/-	6.33	7/5
Methods:	5.83	7/4	6.67	7/6	6.11	7/4
Educational Values:	6.00	7/5	7.00	7/-	6.33	7/5
2. Integrating insights about the nature of the theatre artist and the place of theatre artists in the curriculum.	5.33	7/4	6.50	7/6	5.80	7/4
3. Integrating insights about the use of study guides in Theatre AIS and Theatre field experience programs.	5.50	7/5	6.75	7/6	6.00	7/5
4. Describing the Theatre Curriculum for Florida Schools, K-12, as recommended by the Florida Alliance for Arts Education and the Advisory Committee to the State of Florida Commissioner of Education.	5.60	7/4	6.25	7/5	5.89	7/4
5. Please rate the materials that were used in the workshop and/or hand-outs.	6.67	7/6	6.75	7/6	6.70	7/6
6. Please indicate your overall rating of this component.	6.83	7/6	6.75	7/6	6.80	7/6

* Levels of proficiency: 7 = Very high - 1 = Very low.

COMMENTS FROM THEATRE COMPONENT EVALUATION

Workshop III

-Provided useful insights into developing a creative drama experience.
-One of the best.
-Excellent.
-Excellent explanation.
-Thank you for providing this opportunity.
-Very good. Leaders of this workshop stated objectives and provided the experience that were needed to truly get into the activity.
-Very interesting.
-This was a fabulous experience for me since I know little about Creative Dramatics
-It provided for audience participation and we were able to learn by doing rather than just listening and wondering what it would be like.
-I wish for the classroom teachers to attain a regular sub. so there isn't a 'maybe I can go'feeling on the teacher's part.

Workshop IV

-I feel more open and positive that I could get involved with as well as pass the ideas to teachers. Most beneficial were the concepts presented, the information obtained.
-Most beneficial was actual creating and acting out of dramatic play, etc.
-It was much more enjoyable than I thought. The theatre games are great. They can be a useful tool in instruction.
-Very well organized and informative and enjoyable. I have a greater awareness of the value of theatre in the schools. It is hard to make this choice because all the parts are important.
-The creative drama portion was very intersting. Most beneficial were exercises to introduce children to theatre.
-I dare to try now. Most beneficial was participating.
-I've become more cognizant of the program and its offerings. Be able to participate in actual "hands on" activities, theatre activities, dramatics, etc. Presentation was very informative and enjoyable.
-Most beneficial was hands on activity. Least beneficial was history part of theatre Very enjoyable.
-Theatre experiences are necessary to total development of child. Lecture feature of workshop most beneficial.
-Most beneficial were the theatre games.

Workshop V

-I found an answer to a question a teacher asked me about yesterday. How to implement creative dramatics and how I can help teachers implement it most beneficial.
-Good ideas to get to know a group. I feel it could be helpful for students who are not achievers or problem chidlren. The sharing time most beneficial because the entire program was a necessary puzzle peice. It was good fun.
-See important of creative drama activities.
-All children can communicate with each other.
-Creative Dramatics offers many opportunities for learningat all levels. Most beneficial was interaction with the 2 professionals.

COMMENTS FROM THEATRE COMPONENT CONT.

Workshop V cont.

- I've always thought this was important. The theory and the play making most important.
-Excellent presentation by both leaders. As this is the last day I would like to say that they along withthe other leaders have been most enlightening. Thank you for planning this series of workshops.
-Wonderful workshop. Enjoyable and valuable experiences that I will use. Much more interested in learning more about it. The creating of a play at the end of the session most beneficial. It is something I can and will use.
-I would be quite willing to attempt creative drama with a group. Most beneficial was being reinforced in my belief in the importance of creative drama in the classroom.

Writing

Table 8 (a, b, and c) contains the results from the scales for the writing activities. Comments are attached to the Table.

Workshop III - The materials used or handed out received the highest mean rating with the overall rating for the area following close behind. The lowest rated activity was "explaining the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both."

The comments reflect a worthwhile experience. Two participants indicated that the sessions should be held in separate rooms. This suggestion was acted upon and the subsequent workshop sessions were held in separate rooms from the other components.

Workshop IV - The highest mean rating across sessions for this day was for the overall component. The lowest mean rating was shared by "explaining the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both" and the materials used or handed out. The rating for all of the activities were higher than for Workshop III except for "listing sources of materials for curricular use."

The participant comments reflect that all of the Workshop activities were very beneficial for them.

Workshop V - The overall mean rating for this workshop was the highest possible 7.00. The materials used or handed out was rated next to the highest. The lowest rated activity was "explaining some of the technical aspects of poetry and fiction". It is interesting to note that the ratings were higher for each of the activities than they were for Workshop IV. This trend was, also, true from Workshop III to IV except for "listing sources of materials for curricular use".

TABLE 8a

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Evaluation Results from Workshop III

February 25, 1982

Writing Component

Number Responding: A.M. = 9
P.M. = 5

	A.M. Mean *	Range	P.M. Mean*	Range	Total Mean *	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1.) Describing the distinguishing aspects of the various kinds of writing; expressive, communicative and aesthetic or artistic.	5.44	7/4	5.83	7/4	5.60	7/4
2.) Explaining the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both.	5.44	7/4	5.50	7/4	5.46	7/4
3.) Specifying the contributions beyond the regular language arts and literature curriculum expected from the writers-in-the-schools programs.	5.89	7/5	5.33	7/4	5.67	7/4
4.) Explaining the objectives, purposes and possible correlations across the curriculum of the writers in the schools programs.	6.00	7/5	5.83	7/4	5.93	7/4
5.) Explaining some of the technical aspects of peotry and fiction.	6.11	7/4	5.67	7/4	5.93	7/4
6.) Listing sources of materials for curricular use.	5.67	7/5	6.33	7/5	5.93	7/5
7.) Please rate the materials that were used and/or handed out.	6.56	7/5	6.67	7/5	6.65	7/5
8.) Please indicate your overall rating of this component.	6.44	7/5	6.50	7/5	6.47	7/5

*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 8b

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop IV
March 3, 1982

Writing Component

Number Responding: A.M. = 7
P.M. = 4

	A.M. Mean *	Range	P.M. Mean *	Range	Total Mean *	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1.) Describing the distinguishing aspects of the various kinds of writing; expressive, communicative and aesthetic or artistic.	6.29	7/5	5.75	6/5	6.09	7/5
2.) Explaining the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both.	5.71	7/4	5.75	7/5	5.73	7/4
3.) Specifying the contributions beyond the regular language arts and literature curriculum expected from the writers-in-the-schools program.	6.43	7/5	6.00	6/-	6.27	7/5
4.) Explaining the objectives, purposes and possible correlations across the curriculum of the writers-in-the-schools program.	6.29	7/5	6.50	7/6	6.36	7/5
5.) Explaining some of the technical aspects of poetry and fiction.	6.57	7/4	5.50	6/5	6.12	7/4
6.) Listing sources of materials for curricular use.	5.71	7/3	5.75	7/5	5.73	7/3
7.) Please rate the materials that were used in the workshop and/or hand-outs.	6.86	7/6	6.50	7/6	6.73	7/6
8.) Overall rating of this component.	7.00	7/-	6.50	7/6	6.87	7/6

*Levels of proficiency: 7 = Very high - 1 = Very low.

TABLE 8c

ARTISTS-IN-THE-SCHOOLS
INSERVICE TRAINING
PROGRAM

Evaluation Results from Workshop V
April 21, 1982

Writing Component

Number Responding: A.M. = 6
P.M. = 4

	A.M. Mean *	Range	P.M. Mean*	Range	Total Mean*	Range
What level of proficiency do you think you have reached relative to the following behaviors?						
1. Describing the distinguishing aspects of the various kins of writing; expressive, communicative, and aesthetic or artistic.	6.17	7/5	6.75	7/6	6.40	7/5
2. Explaining the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both.	6.60	7/6	6.75	7/6	6.67	7/6
3. Specifying the contributions beyond the regular language arts and literature curriculum expected from the writers-in-the-schools program.	6.40	7/6	6.75	7/6	6.56	7/6
4. Explaining the objectives, purposes and possible correlations across the curriculum of the writers in the schools programs.	6.20	7/5	6.75	7/6	6.44	7/5
5. Explaining some of the technical aspects of poetry and fiction.	6.00	7/4	6.75	7/6	6.30	7/4
6. Listing sources of materials for curricular use.	6.33	7/5	6.50	7/5	6.40	7/5
7. Please rate the materials that were used and/or handed out.	6.83	7/6	6.75	7/6	6.80	7/6
8. Please indicate your overall rating of this component.	7.00	7/-	7.00	7/-	7.00	7/-

*Levels of proficiency: 7 = Very high - 1 = Very low.

COMMENTS FROM WRITING COMPONENT EVALUATIONS

Workshop III

-Mr. West was well-prepared, well-organized and gave amagnificent presentation.
-It was an excellent presentation. I was able to see how I can help the teachers use Creative Writing better. Dr. West was outstanding.
-More time and less distration from other groups.
-An excellent presentation. I wish we had more time.
-Mr. West gave an excellent presentation. The materials presented were most relevant and informative. I could have spent the rest of the day listening to him. Thank you.
-Should be in separate rooms so program can be better heard and overhead can be used. Mr. West has excellent ideas....very interesting.
-Good knowledge of subject by leader. Very good.
-He gave many useful suggestions.
-A very informative and valuable afternoon. If if were longer we could have covered more of the excellent handouts in depth. Thanks.
-Instructor very knowledgeable. Just needed more time. Appreciate the materials.

Workshop IV

-I have greater appreciation of the program. It was fantastic.
-Most beneficial was the opportunity to share poetry.
-Excellent perspective into ranges of poetry have been gained. Knowledge and skills gained regarding technical aspects of poetry most beneficial.
-Most beneficial was relearning the beauty of poetry.
-Most beneficial was listening to and appreciating poetry, also the writing.
-Will encourage teachers to use poetry in the classroom. The leader was the most prepared of anyone so far. Deep seated convictions. Time much too short.
-Gave us some new ideas that we can take back to our teachers. Very good and well prepared and executed.
-It has made me more aware of integrating poetry, writing, etc. into the curriculum. Most beneficial was listening to your presentation of associating poets, their experiences and their works.
-Gave me ideas I can use in my school.
-The quality of instructor most beneficial.
-I can see a real need to emphasize creative writing in our schools at all age levels. Most beneficial was listening to some of the poems read by Dr. West. Excellent. All aspects of this workshop were beneficial. Leader was very knowedgeable.

Workshop V

-I would enjoy working with a group using creative writing and poetry as the core. Most beneficial was going over the techniques.
-Greater appreciation for poetry, emphazing writing to a greater degree. The ideas shared such as "My Book", the recitations and explanations most beneficial.
-I have always loved this component, and this workshop simply increased my enthusiasm for it. The handouts and discussion of poetry most beneficial.
-Mr. West was outstanding.
-This strengthened my belief in the importance of writing. Dr. West was so very knowledgable and his reading of poetry was very inspiring.
-Handouts most beneficial. Very well presented.

As with the first and second Workshops, the comments were all positive. The participants seemed "turned on" by the activities.

WORKSHOP VI

The purposes of the activities during Workshop VI were to:

1. generate and share ideas for use in developing designs and models for futuring the Artists-in-the-Schools concept in Hillsborough County.

2. Develop individual school plans which build on the Artists-in-the-Schools program.

Table 9 presents the activities for the Workshop and the rating results for each plus ratings on other significant components. Attached to the Table are: 1. Answers to open-ended questions asked; 2. Comments made by the participants on the evaluation instrument developed for this Workshop; and 3. Comments made on the Hillsborough County Staff Development Evaluation Form.

An analysis of the results indicate that of the activities experienced during this Workshop, developing and sharing ideas for planning school programs in small groups was rated the highest relative to its degree of helpfulness. Sharing the best ideas generated from the small groups with the total group was rated next to the highest. The activity rated least helpful was sharing individual work with partners. However, the rating can be translated as excellent relative to the degree of helpfulness.

Other findings were as follows: The overall rating for this workshop was Outstanding. The table leaders received a higher mean rating than did the main facilitator. This was probably due, in part, to the fact that the main facilitator, by design, had very little input into the development of the action plans. The question should probably have been something similar to the wording "How helpful was the main leader in facilitating the activities of the workshop?" If one plans to follow this AIS Inservice Training Model, it is strongly urged that the above change be included.

The mean rating for the degree to which the participants think their action plans will be implemented in their schools was high. However, this rating was the lowest for the workshop, perhaps reflecting a perception that was based in past reality of attempting to implement action plans.

The highest rating for the day was for the question "In retrospect, to what extent do you feel the total experience you had during the six workshops would be of benefit to others in a similar educational position?" Apparently, the participants think that others will benefit, to an outstanding degree, from AIS Inservice Training Workshops.

When asked to rate each of the first two Workshops and III, IV and V as one, the mean rating resulting were all considered outstanding. The Arts Education Experiences contained in Workshops III, IV and V were rated the highest on the average. These ratings agree with the overall ratings given each of the Workshops at the time they were offered.

For further information, the reader is directed to Attachment 1, 2 and 3 for results obtained on the open-ended questions, comments on the evaluation instruments developed for this Workshop, and comments from the Hillsborough County Staff Development Evaluation Form.

A selection of copies of the action plans developed by the participants are included as Appendix C. Outstanding among these is a plan to develop behavioral objectives for each of the AIS program areas. If the effects of the AIS programs on the students are to be adequately assessed, a clear understanding of what behaviors are apt to occur is important. This is not an appeal to preclude or ignore unanticipated results of the AIS program but a recognition that there are certain results of the AIS program that may be anticipated and desirable and may be explicated prior to exposing the students to the program.

Conclusions

Without exception the leaders of the Workshops were praised for presenting excellent activities and contributing to the enhancement of the participants' aesthetic experiences and knowledge of the AIS program and each of its subject areas.

Obtaining feedback from the participants at the conclusion of each workshop served as a monitor of the activities presented. In the case of the "hands on" workshops , it allowed for modifications to be made where needed prior to presenting the workshop again. The increase in some of the mean ratings from workshop to Workshop seems to reflect these improvements. These increases may reflect, also, that the leaders were gaining in their ability to assist the participants in meeting the objectives explicated for each workshop.

It is recognized that the people involved in offering this series of six workshops had to give 110%, and the mean ratings and the comments offered point to a "job well done". The participants were appreciative receivers. The choice and sequencing of activities from one workshop to the next with a final product, the action plan, to take back to school, served to create a model truly reflective of the creative mind and yet based in reality.

Although a very desirable state, when programs are popular with the target populations, evaluation to improve becomes a bit more challenging than otherwise. The Artists-in-the-Schools program is such a program. Nevertheless, the results of the evaluations of the six inservice workshops point to possible improvements. Those that were program area specific have been indicated under each program. Those that appear to be for all or most of the program areas will be presented here. The reader is reminded that on the scales from 7 (very high) to 1 (very low), very few activities received mean ratings lower than 5.

In informal discussion with some workshop leaders, it was found that there was a need to know more about curriculum integration. Based on this feedback and other results presented in this report, it is recommended that AIS workshop leaders be given inservice training in the area of curriculum integration prior to conducting their own Arts Education Inservice Training for school personnel.

A need for follow-up activities, as early as this fall, was expressed by many of the participants. The participants indicated that to implement their action plans such activities would be of great service.

Many of the participants expressed a desire to have had the opportunity to attend all of the workshops. However, their schedules would not allow them to do so. Perhaps, a plan could be developed that would ease this problem and allow for being more responsive to needs of the individual potential participants. Probably, this would increase the number of participants at all workshops.

A final recommendation is that, if administrators within a school system and an arts council want to increase the knowledge of their faculty about artists-in-the-schools programs and to encourage involvement by school personnel, the model developed and described here offers a splendid, well thought out path to follow.

TABLE 9
Artists-in-the-Schools

Inservice Training Program
Workshop VI

Number of Participants = 47

Number Completing Evaluation Instrument = 32 (68%)

Items/Components	Number Responding	Mean*	Range*
To what degree were the following activities helpful?			
1.) Video: Good News/Bad News	28	6.04	7 - 4
2.) Small Groups: Program Benefits for Children	31	6.16	7 - 3
3.) Total Group: Small Group Reports on Benefits	32	6.00	7 - 3
4.) Small Groups: Ideas for Planning School Programs	31	6.48	7 - 5
5.) Total Group: Sharing the Best Ideas	32	6.31	7 - 4
6.) Individual Work: Identifying School Characteristics and Desired Benefits	32	5.97	7 - 3
7.) Partners: Share Individual Work	31	5.77	7 - 3
8.) Individual Work: Selecting Strategies for Action Plan	31	6.16	7 - 3
9.) Small Groups: Sharing Plans/Selecting One to Share With Total Group	30	6.03	7 - 3
10.) Total Groups: Sharing One Possibility From Each Small Group	32	5.94	7 - 5
11.) What is your overall rating of this workshop?	32	6.41	7 - 5
12.) How helpful was the main facilitator in developing your action plan?	30	5.63	7 - 4
How helpful was your table leader?	28	6.14	7 - 4
13.) To what degree do you think the action plan you designed for the AIS Program in your school will be implemented?	28	5.61	7 - 1
14.) In retrospect, to what extent do you feel the total experience you had during the six workshops would be of benefit to others in a similar educational position?	29	6.69	7 - 5

	Number Responding	Mean*	Range*
15.) In retrospect, what is your overall rating for each of the following workshop days:			
Day I: The AIS Program Exhibition	29	6.38	7 - 2
Day II: Creativity and the Aesthetic Experience	27	6.11	7 - 2
Day III, IV and V: Arts Education Experiences	25	6.48	7 - 4

Degrees of helpfulness:

6.00-7.00	Outstanding
5.00-5.99	Excellent
4.00-4.99	Good
3.00-3.99	Fair
2.00-2.99	Below Average
1.00-1.99	Poor

Attachment 1a

COMMENTS: Question #16: In what ways should AIS Programs be changed to ensure the best possible education experience for our students?

- More inservice for teachers.
- More input for artist in the schools.
- Bring more programs into the schools. It's getting harder and harder with field trips. Have AIS provide inservice for teachers.
- More preparation for teachers receiving services of AIS.
- More teacher planning and preparation before the activity; more teacher follow-up.
- Provide the opportunity to select programs we would like for our students.
- My experience with the programs has been extremely positive. The quality is great.
- On-call artists.
- Artists need to be made aware of building limitations (structural, sound, etc.) so they can accept performing in limited, less than satisfactory conditions.
- More reports, a "festival" a booklet or monthly newsletter on "progress" would be great! (Other schools and "brass" need to know).
- More teacher-pupil involvement.
- Have video tapes, slides, written forms available for all AIS productions so schools could choose the experiences.
- Programs could be listed and explained on total list and teachers could request special artists in special fields.
- More knowledge for the teachers as to what programs are available.
- See action plan.
- More faculty involvement.
- More programs.

COMMENTS: Question #17: What recommendations do you have to make programs, teacher training and preparatory materials more effective?

-Filmstrip or film to show as a part of inservice prior to AIS coming to your school. Also, planning time with teachers and artists, prior to program.
-A traveling media exhibit for each artist.
-Conduct needs survey, based on these needs provide inservice, tapes, etc. Teachers need to feel comfortable with the programs to adequately use them.
-Artists meet with teachers involved at least 1 week before starting.
-Video tapes to preview objectives and performance.
-Listing of possible alternatives and a pre-screening.
-List of programs/artists available. Artist-in-residence in schools. More lengthy training re: videotaping.
-In-service in each school with each AIS,work out "tie-ups", lesson plans, curriculum suggestions in all subject areas.
-Workshops for teachers.
-In-service should be done by C.I.S. with helpas needed from Joe's office. Also, see answer to #16 (Have video tapes, slides, written forms available for all AIS productions so schools could choose the experiences.
-Video tape for teachers of available programs.
-Video tape to be shown to teachers during pre-planning explaining the various programs, etc. available to schools.
-A composite packet listing programs, grade level (appropriate) information, program goals.
-In-service workshops; pre-planning.

COMMENTS: Question #18: What kind of information/orientation should be provided to teachers to make AIS experience more valid and durable? When should this be provided and how?

-A condensed workshop explaining each artists' activities.
-What was provided for the CIS would be great for teachers. They need to actually participate in the various mediums.
-A summary of total program of artist. How to prepare the children.
-Prior to the program (2-3 weeks) begin familiarizing students with art form.
-Provide infromation with newsletters, free performances for teachers, videotapes.
-Beginning of the school year county-wide inservice or having artists go into the schools at the schools' request to inservice teachers.
-Tape form available to schools.
-Workshops for team leaders, faculty in-service.
-Curriculum guide, suggested lesson plans. "Plan" with them.
-A taped sampler of offerings to be shown to teachers in August or September so that they can make plans ahead and the program will be a more integral part of the curriculum.
-Guides with pre and post activities. These could be generated at the individual schools and the best ideas sent to all schools.
-Goals of each area and subject should be understood by teacher before requesting programs. Then planning together before classes.
-Videotape for teachers of available programs.
-Possibly a notebook containing explanations of all the programs available through AIS should be given to all teachers at the beginning of each school year.
-Workshops, CR and VTR.

COMMENTS: Question #19: How would re-packaging of information (i.e. slides, video cassettes, film) be more valuable to teachers, to you ?

-Have them in kits, labeled and a memo as to when they would be scheduled at your school.
-Use more art media.
-Would give us a preview and a better understanding of the various programs offered. Would facilitate pre-planning and followup activities.
-A synopsis of each program to help prepare teachers.
-Video-cassettes, or film would be great.
-Would allow us to preview activities to determine appropriateness to group.
-They would be aware of what to expect and thus better prepare the children.
-Tape form available to schools.
-Yes, yes, yes! We could schedule them at our convenience.
-Yes. Central media could handle them.
-Early access, so that they can be included in plans.
-It would help us know what's available and how to in-service teachers.
-A video cassette of programs, explanations might be helpful. I have been pleased with pre-lesson information.
-We could use it at our own convenience.
-A resource list of available items, including ordering numbers, etc.
-Would make total coverage more feasible.

9

COMMENTS: Question 20: How can we reach teachers, curriculum specialists and principals to assure optimum use of program information provided?

-Need assessment survey, faculty meeting presentations.
-Follow-up workshop.
-Through workshops, inservice, and newsletters.
-Telephone contact with teacher at least 2 weeks before presentation.
-Newsletter
-Use such workshops
-You're doing pretty well!
-In-service? Everyone needs "credits", in the school itself would be best.
-Through workshops or faculty meetings.
-Provide bi-monthly bulletins of what new programs are available. Once in November and April to determine the direction.
-Video-tape of overall AIS program to be shown at faculty meeting.
-See teachers and curriculum specialists.
-Videotape mentioned in #17.
-Increased inservice programs of the quality offered this year.
-Personal contact.
-Through curriculum specialists enthusiasm, workshops and VTR.
-Meetings.

COMMENTS: Question 21: How would a meeting of 8-10 representative teachers, selected by this group, be valuable in improving programs?

-This would give teachers first hand experience. This is great for developing enthusiasm and interest.
-Very.
-Teachers are the ones directly involved with the students; therefore, they need to be the sounding board, provide the feedback and be involved in training.
-?
-Could be selected by areas and return to their area to provide inservice for others.
-Input from people using services would be helpful.
-Their in-put would be very valuable.
-Yes, very much so.
-Pooling (sharing) information from different schools and also sharing strategies for overcoming objections as well as procedures would be a boost.
-Yes, plan guides, suggested lessons and "tie-ups" to other subject areas.
-I'm not sure. If there's money for subs, it might be worth it for a year.
-No.
-They could come up with a more concise recommendation that a large group would
-The more teachers involved, the surer the program's success.
-Very muchly so.

COMMENTS: Question 22: How can parents be involved in the AIS Program?

-Same as teachers, through publicity.
-Share artists alive program
-Resource volunteers, PTA sponsored programs
--
-They might help with preparation and follow-up activities.
-Volunteer program to assist in preparation and discussion.
-To volunteer some time to help in working with children in whatever capacity is needed.
-To make a volunteer pool.
-Through individual school surveys, Use their talents and their acquaintances as resources.
-Work with child and artist; be a part of "festival", tours, etc.
-Have parents attend the performances and show slides and video presentations at PTA.
-Parents could and should be informed of programs. Invited to some, if possible.
-Just getting more children involved would help.
-As volunteers at a school for enrichment programs in the arts. For example, macrame, building, guitar, painting, ceramics, theatre, etc.
-If we could invite a core group of parents to some programs they might be able to do some valuable follow up lessons.
-PTA, community poll.
-Through PTA and student participation.

Attachment 1h

COMMENTS: Question #23: What should be the individual school's responsibility to the AIS Program?

-To make teachers, parents and students aware of the AIS program and its advantages
-Plan and implement AIS programs designed at our last meeting.
-Support it and use its benefits because there is so much gained by the students.
-Teacher must show enthusiasm and support guest in every possible way.
-Schools should provide an appropriate space for AIS programs. Formal "thank-you's to the artists should be included in follow up.
-Coordination, orientation, preparation, supervision.
-To provide whatever it is that the AIS program needs in order to do the best possible job.
-Follow up.
-To prepare knowledgeably for productions, welcome and encourage artists.
-Compelte support and "tie-ups"!
-Be prepared, suitable location, etc.
-Provide space, in-service teachers, prepare student for a performance, make performers feel welcome, follow up.
-Preparedness, courtesy.
-To carry through programs, make space available, adequate advanced preparations.
-To correlate fully with all persons involved in AIS program.
-Feedback that is honest and prompt is essential.
-Once a plan is initiated, the school should cooperate to the fullest extent.
-Provide moral support to involved teachers.

COMMENTS: Question #24: Any other thoughts, comments, suggestions will be welcomed.

- We need guidelines, objectives for each artist at each grade level.
- The series of AIS workshops were super. They provided a better understanding of the program and thus it's potential utilization in school activities.
- Thank you for the opportunity to learn about what the AIS program has to offer. It is a valuable resource!
- Very nice! Thanks.
- "You done good!!!"
- A sheet of all in-school performances and programs could be sent to schools and they could respond by ranking numbers to their priorities.
- I feel the AIS program is a valuable part of elementary education and is worthy of time/effort/money.
- I sincerely believe this was the best organized workshop I have attended I do hope some of our plans will reach fruition.
- In this type of program it is very hard to walk the this line of spontaneous creativity and mandatory participation. Although I am sure that many of the people in facilitative positions would like to see this program further along, I believe that it is progressing at a relatively acceptable rate. This program must be accepted rather than mandated and, as long as the individuals involved are truly professionals, their worth willbe seen by those who are open and receptive so that the program can be continued and compounded.

Attachment 2

COMMENTS CONTAINED ON Workshop VI Evaluation - May 5, 1982

- Perhaps the groups could be an hour each, rather than ½ day, or include sub days for teachers.. Perhaps the number of workshops could be reduced.
- This is by far the best experience I've had in a long time. I never really knew how much the AIS Program had to offer, etc. Outstanding workshops were presented.
- I strongly feel that there is a need for some follow-up workshops next shcool year.
- Implementation will be carried out!
- Very nice. Thanks.
- I sincerely believe this was the best organized workshop I have attended. I do hope some of our plans will reach fruition. Mr. Toothman did a superb job of keeping a bunch of teachers on task!
- Very helpful. a person was given almost every opportunity to express their personal and school's needs and assets! IN this type of program it is very hard to walk the thin line of spontaneous creativity and mandatory participation. Although I am sure that many of the people in facilitative positions would like to see this program further along, I believe that it is progressing at a relatively acceptable rate. This program must be accepted rather than mandated and, as long as the individuals involved are truly professionals, their worth will be seen by those who are open and receptive so that the program can be continued and compounded.
- If you can't use 6 days, due to expense, perhaps doing 3 per day for 2 days would work plus one day for wrap up and evaluation.
- Days one and two could be done using audio-visuals and discussion. Days 3-5 need to reamin the same
- I feel that the workshop was very informative and it was great fun.
- -This workshop was well planned and very beneficial. Good ideas came.
- Very productive, no wasted time.
- All workshops were well planned. All leaders were enthusiastic and appeared to have enjoyed what they were doing. Each session was interesting.
- The entire series was most informative and entertaining.
- Perhaps could have shortened time with each experience.
- I attended 2 or the 3 art ed. experiences workshops. The people conducting did a good job. I especially enjoyed Music and Architecture.

Attachment 3a

COMMENTS FROM STAFF DEVELOPMENT EVALUATION Hillsborough County Schools

General section: (Suggestions for improvement)

-This workshop was super! Highly organized, well structured, skillfully kept under control, and very productive. Thank you.

-Very productive session. as a result of this workshop I feel a commitment to the arts program.

-Coming back next year to evaluate how program is working.

-Good workshops. Thanks for offering.

-This was a very well planned, well coordinated series of inservice. Hills. Co. students will surely benefit! I think the suggestion for developing a "guide" for teachers should be acted upon.

-These workshops were excellent in making me feel creative.

-I'll be able to carry on a smoother running total arts program with greater sequence and variety of activities.

-I enjoyed each workshop. Also learned a lot.

-Thank you all.

-Have a follow-up workshop once the programs are implemented.

-Get together to exchange ideas and see what others are doing.

-Excellent workshops. I have already used many ideas at my school with both teachers and students.

-My only comment was that it never started promptly and we could have accomplished more from 8:30.

-I have really enjoyed all of the AIS workshops. Planning and implementation were excellent.

-I think a follow-up set of workshops are needed.

-Condense the number of workshops to three. It was difficult getting away from school activities.

-Come back in October to share ideas and get ideas for implementing plans.

COMMENTS FROM STAFF DEVELOPMENT EVALUATION Hillsborough County Schools

Leadership Section:

-Excellent
-Outstanding!
-Excellent!
-Very competent.
-Excellent
-Excellent group of workshops. Very competent leadership. I especially enjoyed the 3 workshops when we spent half a day with a different discipline.
-very good
-excellent
-excellent
-great! All consultants were well prepared and responsive to our needs.
-All the leaders were excellent and knowledgable in their field.
-If all of the workshops I've been to were as well organized as this one we would be even further along than we are now!
-I've learned much because each person responsible knew their area.
-Fantastic!
-Very good.
-Very competent and sensitive.
-Very competent.
-very good!
-Good leadership and effective use of time.
-Very well planned.
-Excellent!
-Well organized. excellent.
-Super.
-The leadership was very competent, well planned and organized.
-Excellent.
-I appreciate the direction.
-Very good.
-Very good.
-The best workshop ever!
-Great!

COMMENTS FROM STAFF DEVELOPMENT EVALUATION Hillsborough County Schools

Materials section:

-Magnificent!
-A wealth of material was given to us.
-Excellent.
-Enjoyed the materials given--also notebook with info. was a great resource.
-Human resources were great!
-Very appropriate for goals of meeting.
-Thanks for all the useful materials and handouts.
-Very good.
-Very adequate and appropriate
-Materials were adequate.
-Excellent.

SECTION III

Discussion of Program by AIS Administrators

The Artists-in-the-Schools Program developed by the Arts Council of Tampa-Hillsborough County and the Hillsborough County School Board, provides the students of the Hillsborough County School System with opportunities to work with professional artists in the areas of Theatre, Music, Dance, Film, Architecture, Folk Lore, Poetry and applies Art as a part of their regular classroom experience. The program, which was started in 1972, has grown rapidly. Those of us involved in its inception and implementation had to establish the patterns that would lead to the acceptance and success of the program. At first we were so absorbed in securing funds, finding the proper artists to make the program work, delivering the program to the schools and evaluation, that we had little time to think of anything else. Like Topsy, the program "just growed". Every once in a while we had a chance to draw a breath and say "here's a problem we have to address sometime." We had a lot of "gut feelings" about what those problems were, but proper documentation and objective evaluations had yet to be made. We needed to go beyond mere speculation to concious perception of how we could identify the program's strengths and weaknesses so that we could take the necessary steps towards improving the program's competence.

As stated earlier in this text, the Arts Council received one of 20 U.S. Department of Education grants to evaluate the educational effectiveness of the AIS Program, as it existed in the Hillsborough County Schools. We were able to bring in qualified observers, arts consultants, and research specialists who could be completely objective in their assessments. Not too surprisingly, the results of their careful analysis matched our "gut feelings". We need class contact with the Curriculum Specialists at the individual schools so that the needs of the school could be met more closely . The school administrative personnel needed to know more about the program's resources and capabilities so that they could take better advantage of what was offered. Artists needed orientation towards education, educators needed to know more about artists and parents in great numbers didn't know anything at all about the program. Obviously, lines of communication needed to be opened in order to expand the significant impact the Artists-in-the-Schools Program was having. Since the Curriculum Specialists were our point of entry into the schools, we decided to start with a series of workshops for them. In the course of school year 1981-82, Curriculum Specialists had the opportunity to attend six workshops at which they could work with the artists who come into their schools They wrote poetry, ran the video equipment, played theatre games, danced, made music and took walking tours to become familiar with architectural landmarks of our area. Not every Curriculum Specialist was able to participate in every program, but at the end of the series of workshops 60% of those who were eligible had enough information to design an AIS Program for their individual schools. They had an opportunity to talk to each other, to the Arts Council's representatives, to the School System's Arts Supervisor, and to the artists. One line of communication has indeed been opened. We plan to keep it open by acting upon the very positive suggestions of the Curriculum Specialists. A slide presentation has been developed to share the program's objectives and methods. The program's administrative personnel are available to take it to individual school faculties and P.T.A. organizations. Research has been started on development of audio-visual support materials for teachers who participate in the program. This will be an expensive and time-consuming project, but one which may very well have far-reaching results. Several of our Secondary Curriculum Coordinators expressed the need for study in depth of Florida Folklore for their students. We have received a grant to bring a Folk Lorist into our schools. We were told that teachers need more training in the use of their school's video equipment. In school year 1982-83, the AIS Program's filmmaker will devote his time to sharing his expertise with teachers and media specialists at each school. Continuing communication will be made possible through the regular Curriculum Specialists meetings at which the AIS Program will be on the agenda at least four times during the up-coming school year. As far as our budget permits, we will meet the requests of teachers, Curriculum Specialists, principals and supervisors.

These are the first steps that are planned to act upon the findings of the report and the suggestions of the Curriculum Specialists. As more lines of communication are opened, we will have further contact with teachers and parents who can become more intimately involved in making the arts apart of the everyday lives of the school children of Hillsborough County.

Joe Testasecca	Carol Peckett
Hillsborough County Schools	Arts Council of Tampa-Hillsborough County

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APPENDIX A: HANDOUTS, WORKSHOPS I - VI

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Workshop; Day

A1

GENERAL OUTLINE: AIS WORKSHOP FOR CURRICULUM SPECIALISTS

Day 1

I. HISTORY/OBJECTIVES/ORIENTATION

  A. HISTORY OF AIS PROGRAM - H.C. AND USA
  B. BUDGET
  C. WORKINGS OF THE ARTS COUNCIL (SUPERVISOR'S OFFICE/PLANNING PACKETS)
  D. OBJECTIVES OF AIS
  E. WORKINGS OF AIS AND AVAILABILITY OF PROGRAMS
  F. IMMEDIATE USE OF THIS YEAR'S PROGRAM
  G. ENCOURAGE FREE COMMUNICATION WITH THE ARTS COUNCIL

Day 2

II. THE CREATIVE PROCESS

  A. CREATIVE PROCESS IN THE CLASSROOM AND SCHOOL.
  B. NATURE OF THE CREATIVE PROCESS AND CURRENT RESEARCH IN CREATIVITY

Day 3,4,5

III. ART EXPERIENCE

  A. INVOLVE EACH C.S. WITH AN "ART" EXPERIENCE

Day 6

IV. PRE-VISIT

  A. EFFECTIVE USE OF STUDY GUIDES.
  B. POSSIBLE PROBLEMS THAT OCCUR WHEN COMMUNICATION BREAKS DOWN
  C. SOURCES OF USEFUL MATERIALS (OTHER THAN STUDY GUIDES)
  D. EXPLAIN IMPORTANCE OF PHYSICAL ARRANGEMENTS, ARTISTS NEEDS, .ETC.

V. ARTIST AT SCHOOL

  A. EFFECTIVE USE OF STUDY GUIDES
  B. POSSIBLE PORBLEMS THAT OCCUR WHEN COMMUNICATION BREAKS DOWN.
  C. EXPLAIN IMPORTANCE OF PHYSICAL ARRANGEMENTS, ARTISTS NEEDS, ETC.

VI. POST VISIT (FOLLOW UP)

  A. EFFECTIVE USE OF THE STUDY GUIDES.
  B. SOURCES OF USEFUL MATERIALS (OTHER THAN STUDY GUIDES)

Day 3,4,5

VII. THE 8 ARTISTIC COMPONENTS AND THEIR PLACE IN EDUCATION

  A. THE ARTIST'S PRESENTATION OF WORK--CONCEPTS AND POSSIBILITIES AND LIMITATIONS. EXPLORE THE "ART FORM"
  B. THEATRE'S (AND ALL FORMS') PLACE IN EDUCATION - WHAT IT OUGHT TO BE AND HOW AIS CAN HELP IN GETTING IT
  C. USE OF MULTI-ART UNIT--DESIGN AND IMPLEMENTATION
  D. LIST OF POSSIBLE SUBJECT UNITS TO CORRELATE WITH THE AIS

Day 6

VIII. ROLE OF THE CURRICULUM SPECIALIST

  A. PLANNING

    1. SOURCES OF USEFUL INFORMATION
    2. PLANNING THE AIS YEAR IN A SCHOOL.
    3. SECURING COOPERATION (PRINCIPALS, MUSIC TEACHER'S, AND OTHERS)
    4. COMMUNICATING WITH THE ARTS COUNCIL.
    5. HELPING THE ARTISTS.

A2

Day 1 B. SELLING THE PROGRAM. IMMEDIATE USE OF THIS YEAR'S PROGRAM.

Day 3,4,5 C. MECHANICS OF ARTIST IN SCHOOL

1. EXPLAIN IMPORTANCE OF PHYSICAL ARRANGEMENTS, ARTIST'S NEEDS, ETC.

Day 3,4,5 D. STAFF DEVELOPMENT

1. INVESTIGATE STUDY GUIDES TO SEE IF THEY ARE IN BEST POSSIBLE FORM.

Day 3,4,5 E. CURRICULUM INTEGRATION

1. PERFORMANCE WITH POSSIBILITIES FOR INTEGRATION
2. USE OF MULTI-ART UNIT—DESIGN AND IMPLEMENTATION
3. LIST POSSIBLE SUBJECT UNITS TO CORRELATE WITH AIS.

Day 6 IX. THE FUTURE

1. PARENT AND COMMUNITY INVOLVEMENT (WAYS AND SUGGESTIONS)

General Objectives

1. Participants will be able to list and explain the history, objectives and programs offered by the Hillsborough County Artists-in-the-Schools programs.

2. Participants will be able to integrate insights about the nature of the artist and his or her place in education.

3. Participants will be able to explain and integrate insights and methods of the creative process and the aesthetic experience.

4. Participants will be able to describe the purposes, general concepts, methods and educational values of each of the following:

   Architecture
   Dance
   Creative Writing/Poetry
   Music
   Theatre
   Picturemaking

5. Participants will be able to develop future Artists-in-the-Schools curricula to meet the needs of individual schools.

6. Participants will be able to integrate insights and methods from the Artists-in-the-Schools program into the learning process of traditional academic subjects.

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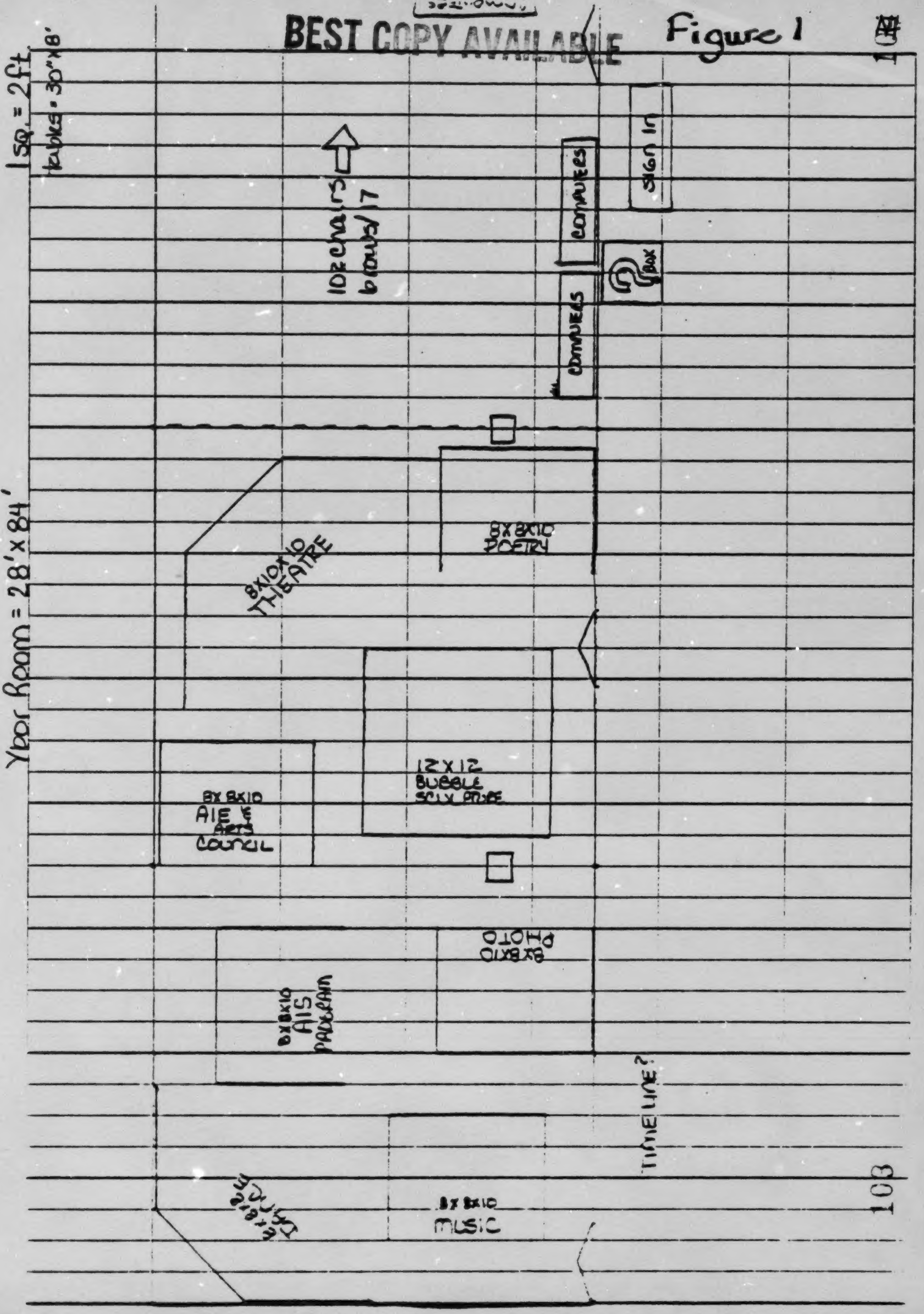
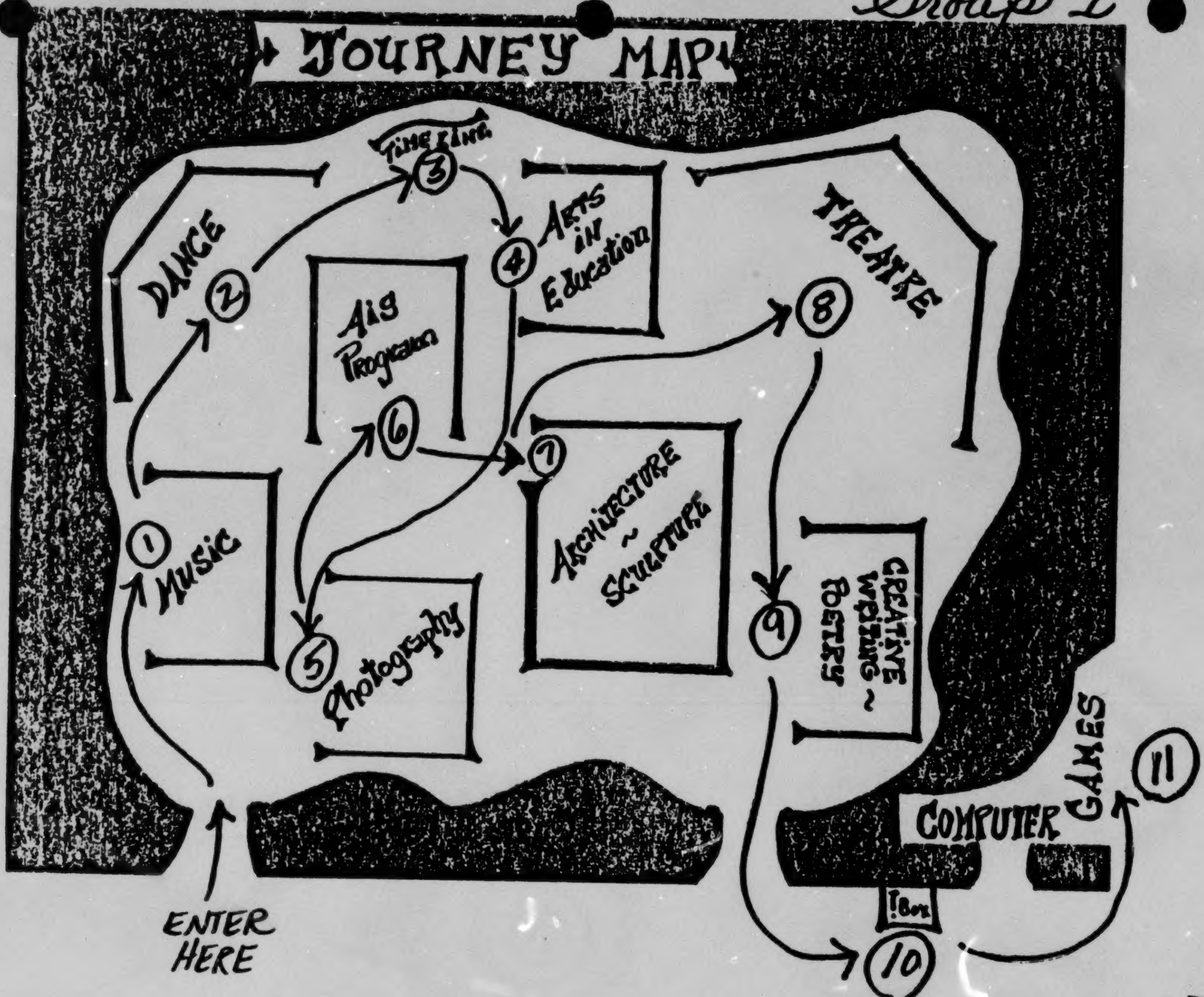
Figure 1



1 sq. = 2 ft
tables = 30" x 8'
Ybor Room = 28' x 84'
102 chairs
6 rows/17
Sign In
Computers
Computers
? Box
8x8x10 POETRY
8x10x10 THEATRE
12X12 BUBBLE SCI X PRIZE
8x8x10 AIE & Arts Council
8x8x10 PHOTO
8x8x10 AIS PAIN&PAIN
8x8x10 DANCE
8x8x10 MUSIC
TIME LINE?

Group I


JOURNEY MAP
TIME LINE
1 Music
2 DANCE
3
4 Arts in Education
5 Photography
6 AiE Program
7 Architecture ~ Sculpture
8 THEATRE
9 Creative Writing ~ Poetry
10
11
T! Box
COMPUTER GAMES
ENTER HERE

MULTICOLOR
A5

A6

Scavenger Hunt Questions

THE ANSWERS TO THESE
IF YOU CARE TO LOOK
CAN BE FOUND ON THE WALL
OR EVEN YOUR BOOK......

1. Creative writing was introduced to the Hillsborough County AIS program by
    1. Lamont Leon
    2. Lynn Lemmage
    3. Sylvia Collins Kimball
    4. Judith Kase
    5. Emma Grace Moyle
2. In 1980-81, one component was added to the Hillsborough County AIS program. It was:
    1. macrame
    2. folk art
    3. batik
    4. architecture
    5. soft sculpture
3. The Florida chapter of AIA assisted in the introduction of the Architecture program to the AIS Program in
    1. 1978-79
    2. 1976-77
    3. 1980-81
    4. 1973-74
    5. 1977-78
4. By 1980-81, the AIS program was serving over
    1. 80,000 students
    2. 70,000 students
    3. 90,000 students
    4. 100,000 students
    5. 60,000 students

IF YOU'RE INTERESTED IN WORDS
HAVING RHYME AND RHYTHM TOO
FIND THE RED BANNER THAT SHOUTS WRITING
THERE MANY ANSWERS WAIT FOR YOU.

5. The first poetry in the Schools program was coordinated by
    1. Hans Juergenson and Larry Worden
    2. Larry Worden and Emma Grace Moyle
    3. Ray Messler and Swayne Locke
    4. Hans Juergenson and Dwayne Locke
    5. Ray Messler and Emma Grace Moyle

6. The poets in the schools program annually reaches about

1. 10,350 children a year
2. 5,000 children a year
3. 3,650 children a year
4. 18,000 children a year
5. 50,000 children a year

7. To be considered to be a poet in the schools, the person must achieve

1. State of Florida certification
2. A minimum of five years poet experience
3. Publication
4. Fifty completed poems
5. B.A. in English

8. The first teacher workshop for those involved in the poets in the schools programs were developed by

1. Carol Peckett
2. Larry Worden
3. Ray Messler
4. Emma Grace Moyle
5. Joe Testasecca

9. The current poetry in the schools program involves 160 elementary school classes served by

1. 10 poets
2. 15 poets
3. 12 poets
4. 11 poets
5. 9 poets

WE HAVE ORGANIZED THIS HUNT
AS A MENTAL EXERCISE
SO GET OUT THERE IN FRONT
AND WIN YOUR SCHOOL A PRIZE!

There's more!

CLICK CLICK ROLL 'EM
SMILE
GET ALL THE ANSWERS
GO AWAY IN STYLE

10. The photography in the schools program was conducted last year by
    1. Suzanne Fuller
    2. Jack Calbeck
    3. Greg Fulton
    4. Paul Czyzewski
    5. Bud Lee

11. The kind of print you cannot make from a photograph easily is
    1. instant print
    2. diazo print
    3. calico print
    4. silver print

12. The name of the students production you saw today on videotape was
    1. The Sunflower
    2. A Night on the Town
    3. When the Bell Rings
    4. Downtown Tampa
    5. The Wallflower

13. Diazo paper is the color
    1. blue
    2. green
    3. red
    4. purple
    5. puce

14. A curved image is referred to as
    1. archiform
    2. uncinate
    3. scaphoid
    4. panorama
    5. crescentlike

IF YOU ENTER THE BUBBLE
IT WILL SAVE YOU THE TROUBLE.....
OF THE INTELLECT
ABOUT THE ARCHITECT

15. Architects think of themselves as
    1. Building developers
    2. Spatial Designers
    3. Environmental Builders
    4. Planning Designers
    5. Sculptural Inventors

16. Since the beginning, the following number of architects have contributed to the program

1. 4 architects
2. 20 architects
3. 16 architects
4. 10 architects
5. 7 architects

17. The following number of schools have thus far received architect in the schools program:

1. 10
2. 16
3. 17
4. 20
5. 8

18. "Form should follow function" is a famous quotation by

1. Buckminster Fuller
2. Louis Sullivan
3. Archimedes
4. Frank Lloyd Wright
5. James Jennewein

19. The sculpture in the schools program was fortunate to have nationally known sculptors who served as Arts Council Artist-in-Residence

1. Peter Ladue
2. Ric Snead
3. Duane Locke
4. Sam Spade
5. Peter Segal

20. The sculpture in the schools program has been offered to 1,000 chileren in

1. Five schools
2. Ten schools
3. Six Schools
4. Twenty schools
5. Four Schools

IF ITS A QUESTION
OF INDIGESTION
AVOID A MISTAKE
TAKE A COFFEE BREAK!!

HARK TO THE SOUNDS OF THE HARP AND THE HORNS
YOU'LL KNOW THESE ANSWERS BY THE END OF THIS MORN.....

21. The music in the schools program has basically involved

1. five performing instrumental units and two opera companies
2. four performing instrumental units and three opera companies
3. one informance performance and 5 chamber ensembles
4. three guitarists and two hornists
5. two opera companies and several instrumentalists

22. Guidelines for music in the schools programs are sent in advance to

1. all principals
2. all elementary teachers
3. all music teachers
4. all curriculum specialists
5. all art teachers

23. The Junior League of Tampa has underwritten "informances" which demonstrate the history, principals and problems of brass instruments to

1. Grades K-5
2. Grades 1-3
3. Grades K-1
4. Grades K-6
5. Grades K-2

24. Two chamber ensembles composed mostly of members of the Gulf Coast Symphony Orchestra tour the schools with

1. five musicians
2. four musicians
3. three musicians and a conductor
4. five musicians and a conductor
5. six musicians

25. One opera program which tours Hillsborough County Schools is the

1. Spanish Little Theatre
2. American Music Opera
3. Tampa Lyric Opera
4. Metropolitan Musicians Fund
5. Florida Lyric Opera Company

AT THE PLACE WITH THE MIME
SAVE YOURSELF SOME TIME
FOR THE ANSWERS TO THESE
WILL COME AS A BREEZE.

26. T he following theatre company performed in both Theatre in the schools and Theatre outside the schools program in 1980-81

1. Deva Associates
2. Creative Assembly Programs
3. Play Group
4. Suncoast Puppets
5. Bits N' Bieces

27. The theatre in the schools pregrams offers intensive teacher workshops in

1. opera
2. puppetry
3. mime
4. play production
5. creative dramatics

28. The theatre in the schools program began in

1. 1973-74
2. 1975-76
3. 1972-73
4. 1974-75
5. none of the above

29. A creative dramatics teacher meets 20 classes for 1½ hours per week for a period of

1. 15 weeks
2. 20 weeks
3. 10 weeks
4. 5 weeks
5. 3 weeks

30. The following group was in residence for 3 days in 9 schools in 1980-81

1. Alice People
2. Franzini Family
3. Virginia Rivers Puppet Group
4. Eleanor Boylan
5. Palisades Theatre

TO ANSWER THESE QUESTIONS DON'T GO TO FRANCE,
INSTEAD TAKE A LOOK BY THE BANNER MARKED DANCE.

31. Two dancers who have participated in the artists in the artists in the schools programs are

1. Martha Graham and Jose Limon
2. Teal Rey and Frank Rey
3. Rick Castillo and Don Briggs
4. Carol Lee and An[illegible]a
5. Bill Hug and Chase Robinson

32. Sites for dance in the schools programs are limited due to the need of dancers for

1. ballet bars
2. leotards
3. hot showers following performances
4. substantial warm up time
5. wood floors

33. Professional dance teachers offer thirty-five classes a series of dance lessons for

1. eight weeks
2. those who pass audition
3. grades one to three
4. grades four to six
5. five days

34. Dance residencies by professional dancers may be offered for up to

1. six hours
2. four days
3. three days
4. unlimited days
5. three hours

35. Dance was added to the Hillsborough County AIS program in

1. 1973-74
2. 1977-78
3. 1980-81
4. 1974-75
5. none of the above

ASK AT THE
AIS AND THE AIE
FIND ALL THE ANSWERS,
YOU'LL SOON BE HOME FREE.

36. One or all of the following people showcase the performing groups prior to being scheduled into the schools

1. Joe/Carol/Judith/Frank
2. Carol/Joe/Elaine/Ruben
3. Judith/Mary/Lynn/Joe
4. Frank/Carol/Elaine/Ruben

37. One of the items requested by the artist in the proposal letter is

1. facilities needed
2. grade level to which program is aimed
3. dates available
4. description of workshops
5. all of the above

38. Two weeks prior to the performance in the schools the artists provide the teacher with

1. name and address
2. fruit and nuts
3. study guidelines
4. workbooks
5. paint and brushes

39. Throughout the year, during the run of performances the program or artist is always

1. sent surprise gifts from Joe
2. called into the principals office
3. reviewed to assure maintenance of quality
4. none of the above

40. AIE stands for

1. Antlers in Ethiopia
2. Arts in Education
3. Arts in Euphoria
4. After I Eat

41. Across the nation, the new collaborative approach to arts education

1. involves all the youngsters in school in all the arts
2. involves all the gifted youngsters in all the arts
3. involves all the artists with the most talented youngsters
4. involves all the youngsters with all the museums

42. Identify the valuable community resources which are not tapped for use in arts in education throughout the country, including

1. museums
2. symphony orchestras
3. restaurants
4. theatre companies
5. dance companies

43. Most of the new comprehensive arts education programs are located in

1. elementary schools
2. middle schools
3. junior high schools
4. alternate schools
5. high schools

44. Learning more about the arts improves an individuals ability to express and communicate through

1. words
2. pictures
3. sounds
4. symbols
5. feelings

FOR A PERFECT SCORE
YOU GET A PRIZE
IF YOU BEAT THE COMPUTER
YOU GET EVEN MORE!

A15

GOLDENROD

USF ARTS EDUCATION DEPARTMENT
AIS AIS AIS AIS AIS
ARTS COUNCIL OF TAMPA-HILLSBOROUGH COUNTY
Creative Writing · Film Making
ARTISTS IN SCHOOLS
Architecture · Poetry ·
Photography · Theatre
Dance · Music
HILLSBOROUGH COUNTY SCHOOL BOARD

presents

THE ARTISTS-IN-THE-SCHOOLS TRAINING PROGRAM for Hillsborough County Curriculum Specialists

1981-1982

The Artists-in-the-Schools Program is jointly administered by the Arts Council of Tampa-Hillsborough County and the Hillsborough County School Board.

The Artists-in-the-Schools Training Program, 1981-1982 is a joint project of the Arts Council of Tampa-Hillsborough County, the Hillsborough County School Board and the USF Arts Education Department. Partially funded by the U.S. Office of Education.

Program Credits

This Artists-in-the-Schools Inservice Training Course, developed as part of a U.S. Department of Education grant to the Arts Council of Tampa-Hillsborough County in cooperation with the USF Arts Education Department and the Hillsborough County Public Schools was created by:

Professor Judith B. Kase, Project Director
Professor Paul Czyzewski, Chairman, Arts Education Dept.
Dr. Bruce LeBaron
Dr. William West
Jeanne Young-O'Neil

assisted by:

Lynn Lemmage, Administrative Assistant
Michelle Halpern
Sherry Spires

in consultation with:

Carol Peckett, Director of Education, Arts Council of Tampa-Hillsborough County

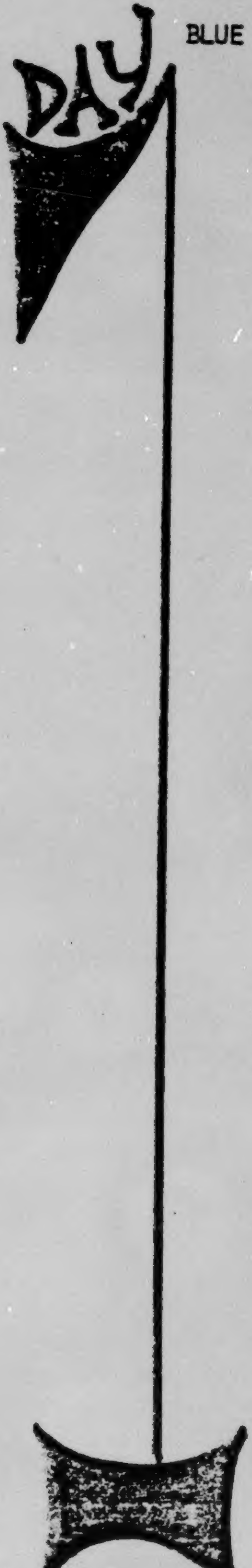
Joe Testasecca, Visual and Performing Arts Hillsborough County Schools

Elaine Hoffman, AIS Program Administrator, Arts Council of Tampa-Hillsborough County

Mary Topping, Evaluation Consultant

A18

BLUE



The Artists-in-the-Sc ram - a project of the Arts
Council of Tampa-Hilli ooperation with the
Hillsborough County Sc of Arts Education Department.
[illegible] funded [illegible] of Education

THE WORKSHOPS AND AGENDAS

A19

BLUE

WORKSHOP I : Oct 28

EXHIBITION/FAIR ON THE ARTISTS-IN-THE-SCHOOLS PROGRAM IN HILLSBOROUGH COUNTY

WORKSHOP II : Nov. 18

CREATIVITY AND THE AESTHETIC EXPERIENCE

WORKSHOP III : Feb 25

HANDS-ON WORKSHOPS AND INFORMATION IN ARTS EDUCATION: ARCHITECTURE, DANCE, CREATIVE WRITING, FILMMAKING, MUSIC, POETRY, PHOTOGRAPHY, AND THEATRE

WORKSHOP IV: March 4

HANDS-ON WORKSHOPS CONTINUED, IN ROTATING GROUPS

WORKSHOP V : April 14

HANDS-ON WORKSHOPS CONTINUED, IN ROTATING GROUPS

WORKSHOP VI : May 5

THE INTEGRATION OF THE ARTISTS-IN-THE-SCHOOLS PROGRAMS INTO YOUR SCHOOLS. THE INTEGRATION OF THE ARTS INTO THE CURRICULUM. A WRAP-UP AND SPECIAL PARTY DAY FOR ALL.

A SURPRISE AESTHETIC EXPERIENCE IS PLANNED

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
Partially funded by the U.S. Department of Education

SCAVENGERHUNT SCAVENGERHUNT SCAVENGER

HUNT SCAVENGERHUNT SCAVENGERHUNT SCAVENGERHUNT

PROCEDURE

A20

BLUE

ATTACHED YOU WILL FIND THE QUESTIONS FOR THE SCAVENGER HUNT....THE ANSWERS FOR WHICH YOU WILL FIND THROUGH-OUT THE EXHIBITION BOOTHS.

YOU SHOULD HAVE PLENTY OF TIME TO FIND THE ANSWERS AND COMPLETE THE SCAVENGER HUNT QUESTIONS.

WHEN YOU FINISH, HAVE WE GOT A **Surprise** FOR YOU!

1. PLEASE TAKE YOUR FINISHED SCAVENGER HUNT QUESTIONS TO THE TABLE MARKED "SCAVENGER HUNT HEADQUARTERS"
2. SOMEONE WILL "CORRECT" THE ANSWERS AND THEN
3. WE'LL PUT YOUR NAME (PROVIDED YOU GOT ALL THE ANSWERS) ON A NEWSPRINT PAGE WHICH WE'LL HANG ON THE WALLS FOR OUR AFTERNOON MEETING. IF YOUR NAME APPEARS YOU WIN.....

a gift

4. THAT YOU CAN PICK UP AT THE GIFT TABLE BEFORE YOU LEAVE.

Good Luck!

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Partially funded by the U.S. Department of Education

A21
BLUE

COMPUTER GAMES

AS A FINAL TEST OF YOUR *fabulous skills* WE HAVE THE COMPUTER GAMES. THIS SET OF TWELVE QUESTIONS HAVE BEEN DESIGNED TO TEST YOU ON THE KNOWLEDGE YOU HAVE GAINED FROM THE EXHIBITION INFORMATION.

THE **procedure** FOR THE COMPUTER GAMES IS:

1. USE THE ATTACHED 3X5 STAR CARD AS A "TICKET" TO ADMIT YOU TO THE COMPUTER GAMES.
2. VERNA, OUR COMPUTER OPERATOR, WILL COLLECT YOUR TICKET AS YOU ENTER THE GAME.
3. FOLLOW THE DIRECTIONS OF THE COMPUTER AND PROCEED TO ANSWER THE QUESTIONS.
4. IF YOU ANSWER ALL 12 QUESTIONS PERFECTLY, WITH ONLY 1 CHANCE PER QUESTION, YOU BECOME ELIGIBLE (COMBINED WITH YOUR SCAVENGER HUNT QUESTIONS) TO BE THE

   ¡¡ GRAND PRIZE WINNER !!

5. WHEN THE COMPUTER HAS INFORMED YOU THAT ALL QUESTIONS HAVE BEEN ANSWERED CORRECTLY, CALL VERNA THE COMPUTER OPERATOR OVER TO YOU AND SHE WILL SIGN A CARD, STATING THAT YOU ARE A WINNER.
6. TAKE YOUR CARD TO THE SCAVENGER HUNT HEADQUARTERS. IF YOU WON, BOY IS THERE A

grand priz grand prize grand prize grand prize grand prize

Surprise for You

grand prize grand prize grand pri grand priz

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
[illegible]

ARTISTS ~ IN ~ THE ~ SCHOOLS ~ '81 ~ '82

A22
GREEN

........People to see...

~ Theatre ~

- Bits 'N' Pieces
- Belle of Amherst
- Eleanor Boylan Puppets
- Reva Associates
- Franzini Family
- Hippodrome Theatre
- Virginia Rivers Puppets
- Spanish Little Theatre
- U.S.F. Educational Theatre
- U.S.F. Opera
- U.S.F. Puppets

~ Music ~

- → Florida Gulf Coast Symphony:
  - American Chamber Players
  - Gulf Coast Brass Quintet
  - Gulf Coast Recorder Trio
  - Gulf Coast Wind Quintet
  - Introduction to the Orchestra
  - Quartessence
  - Wonderful World of Violin
- → Liquid Be-Bop Jazz Quartet
- → Rick Norcross ~ folk
- → Martin Williams — french horn

DANCE

Dancemakers

SCULPTURE

Peter Aalberg
Bradley Arthur

Filmmaking

Bud Lee

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department. Partially funded by the U.S. Department of Education.

more Artists . . . . .

A23
GREEN

POETS

Tom Abrams
Kelli Baer
Linda Blackmore
Guy Hoagland
Jim Moore
Gayle Natale

Architects

Bill Wilrycx
Frank Trail
Gary Rucker
Linda Saul
David Lawson

Creative Drama

Jean Calandra

Photography~Art

Ruben Moreno

Poetry~Art

David Steiling

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department. Partially funded by the U.S. Department of Education.

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TAMPA
THEATRE

Things to do.

A24
BLUE

March 1982

Tampa Theatre Box Office
The Box Office is open weekdays noon to 5pm and one hour prior to live events. Call 223-8981. Between 5pm and noon, a recorded message gives the schedule for the current week.

We accept and guarantee phone reservations made with MC or VISA - pick up your tickets through night of show. MC and VISA reservations **are final sales.** We accept phone reservations without MC or VISA, **but you must pick up tickets within 48 hours.**

We accept mail orders for all events, but **please enclose a stamped, self-addressed** envelope for return of voucher.

All sales are final - no exchanges or refunds.

TFC Memberships
Monthly TFC memberships may be purchased for $2.50 at the Box Office one-half hour before any showing. This monthly membership entitles you to see all TFC presentations in the calendar month. Join the TFC crowd.

Tampa Theatre is a division of Arts Council of Tampa-Hillsborough County. Tampa Theatre Schedule subject to change without notice. Tampa Theatre provides services to the handicapped—please tell the Box Office of your needs when purchasing tickets.

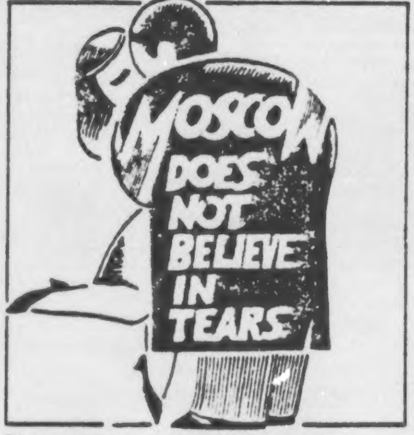
Saturday, March 6, 2:30 pm & 8 pm
The Story of Love
The Tampa Chapter of S.P.E.B.S.Q.S.A. presents their 1982 annual musical production—all about falling in love. The *O.K. 4* from Oklahoma will be featured as guest quartet. Reserved seats: Matinee $4.00/Evening $5 and $6.

Sunday, March 7, 8 pm
The 400 Blows
A TFC presentation. French w/English subtitles. Francois Truffaut's first feature film is also first and foremost of the French New Wave masterpieces. Antoine Doinel (Jean-Pierre Leaud), aged 12, feeling unloved and unwanted at school, commences a life of petty thievery that leads to reform school. In his intimate and autobiographical chronicle of childhood, Truffaut dramatizes the universal experience of growing up. Also, *Les Mistons* (18 min.).
Probably G/1959/1 hr. 56 min.

Thursday, March 11, 8 pm
Grapes of Wrath
A TFC presentation. The acting, photography and direction of this film combine to make it an unforgettable experience—a powerful social drama that brings John Steinbeck's novel of dustbowl poverty to the screen. Directed by John Ford. Stars Henry Fonda, John Carradine, Jane Darwell, Charley Grapewin. Also, *The Golden State* (7 min.).
Probably G/1940/2 hrs.

Friday, March 12, 7:30 pm
Mike Warnke
A Tampa Bay Baptist Youth presentation. Well known to young people as a Christian comedian, Warnke's personal testimony is generously spiced with humor and seriousness. Special guest, Dee Austin, Miss Tampa 1981. Reserved seats: $3.00 before 3/1/82; $5.00 after 3/1/82.
Call 238-6473 for ticket information.

Saturday, March 13, 2 pm & 8 pm
Moscow Does Not Believe In Tears
A TFC Films That Got Away presentation. Russian w/English subtitles. This 1981 Academy Award Winner for Best Foreign Film is a loving chronicle of three provincial girls who emigrate to Moscow in 1958, tracing their romantic and professional careers over a twenty year period.



Director Vladimir Menshov's tapestry of three lives represents the options available to modern women—in Moscow, Idaho or Moscow, U.S.S.R. Also, *Russian Rhapsody* (7 min.).
Probably PG/1981/2 hrs. 34 min.

Sunday, March 14, 8 pm
Stolen Kisses
A TFC presentation. French w/English subtitles. This continuation of the story of Antoine Doinel (Jean-Pierre Leaud) is still in many respects the autobiography of director Francois Truffaut—his dishonorable discharge from the army, his initially awkward but finally successful encounters with women. "*Stolen Kisses* is a warmly enjoyable movie, very genuinely funny, very honestly gentle and affecting." Charles Champlin, *Los Angeles Times*. Also, *Antoine and Colette* (20 min.).
Probably PG/1969/1 hr. 50 min.

Thursday, March 18, 7 pm
College Swing/Horse Feathers
A TFC double feature presentation. *College Swing* stars George Burns, Gracie Allen, Martha Raye, Bob Hope, Edward Everett Horton, Ben Blue, Betty Grable and more in a lively college musical which concerns Gracie's impossible attempts to graduate. Though her family owns the school, it seems she must graduate if the college is to inherit a fortune. Raoul Walsh directs.
Probably G/1936/1 hr. 26 min.

In *Horse Feathers* (8:40 pm), the Marx Brothers direct their madness to a college campus when Groucho returns to his alma mater as the new president in order to graduate his son, Zeppo. This classic zany comedy is a kaleidoscope of highjinks and irreverence with at least one bright gag or line per minute—and lively musical interludes to boot! Also stars Thelma Todd.
Probably G/1932/1 hr. 9 min.

LOVE
ON THE
RUN

Sunday, March 28

Saturday, March 20, 7 pm
XIV FSDA Underwater Film Festival
The Florida Skin Diver's Association presents this multi-media production of our world underwater. Paul Tzimoulis, editor of *Skin Diver Magazine*, will be Master of Ceremonies. Topics will range from Treasure Diving on the "Margarita" to Laser-Color special effects.
Reserved seats: $5.00

Orion

University of Tampa
Division of Fine Arts
CALENDAR OF EVENTS
1981-82

October 6	Student Recital Ballroom	2:00 p.m.
October 11	David Fedak, Organ Recital Hyde Park Methodist Church	4:00 p.m.
October 16	Otto Neumann Retrospective Exhibition Opening Reception Lee Scarfone Gallery 10-16 to 11-13-81	4:00 p.m.
October 17	Artswatch Ball Plant Hall - $5.00 per person	9:00 p.m.
October 22	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
October 23	David Syme Piano Recital Ballroom	2:00 p.m.
October 30	"Opera Ballet" Dome Room	8:00 p.m. 10:00 p.m.
November 5	Judith Edberg Faculty Recital Ballroom	8:15 p.m.
November 9	Community Concert/McKay Auditorium John Raitt Ticket Information 886-4184 or 933-1283	8:15 p.m.
November 12	Student Recital Ballroom	2:00 p.m.
November 17	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
November 18	Jazz Band Concert Verandah of Plant Hall	4:00 p.m.
November 19	Collegiate Chorale Concert Ballroom	8:15 p.m.
November 21	Dance Concert in Scarfone Gallery "Undertakings"	8:00 p.m.
November 21	A Choral Concert and organ Music at St. Joseph's Catholic Church Collegiate Chorale David Isele, Organ	8:30 p.m.
December 4	University of Tampa Faculty Exhibition Opening Reception Lee Scarfone Gallery 12-4 to 12-18-81	7:00 p.m.
December 7	Show Chorus - Broadway "UT 50" Falk Theatre	8:00 p.m.
December 8	Mary Walley Piano Recital Ballroom	2:00 p.m.
December 10	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
December 11	Esther Glazer Recital Ballroom	8:15 p.m.
December 12	Jazz Band and Concert Band McKay Auditorium	3:00 p.m.
December 17-20 26-28	*The Tampa Ballet Nutcracker Falk Theatre Ticket Information 220-8637	Thurs Fri 8:15 p.m. Sat Fri. matinee 1:30 p.m. Sun 2:30 & 7:30 p.m.
December 30	Hoffman String Quartet Ballroom	8:15 p.m.
January 5	Community Concert TIME AND PLACE TO BE ANNOUNCED Tamburitzans Ticket Information/886-4184 or 933-1283	
January 7	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
January 8	Southern Exposures Opening Reception Lee Scarfone Gallery 1-8 to 1-17-82	7:00 p.m.
January 10	Wesley Parrott Organ Recital Hyde Park Methodist Church	4:00 p.m.
January 21	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
February 4	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
February 5	Pedro Perez, New York Artist, recent works by graduate of the UT Opening Reception Lee Scarfone Gallery 2-5 to 3-5-82	7:00 p.m.
February 7	Nancy Callahan Organ Recital Hyde Park Methodist Church	4:00 p.m.
February 19	O. V. Shaffer, bronze welded sculpture, nationally known Opening Reception Lee Scarfone Gallery 2-19 to 2-26-82	7:00 p.m.
February 21	Community Concert/McKay Auditorium Gisela and her Flamenco Fiesta Ticket Information 886-4184 or 933-1283	3:00 p.m.
February 25-28 26-28	*The Tampa Ballet Winter Repertory Falk Theatre Ticket Information 220-8637	Thurs Fri 8:15 p.m. Sat. Fri matinee 1:30 p.m. Sun 2:30 & 7:30 p.m.
March 11-14 March 18-21	UT Spring Theatre Production Falk Theatre	Thurs thru Sat 8:00 p.m. Sunday 7:00 p.m.
March 14	Collegiate Chorale Hyde Park Methodist Church	4:00 p.m.
March 25-28	*The Tampa Ballet Spring Repertory Falk Theatre Ticket Information 220-8637	Thurs Fri. 8:15 p.m. Sat Fri. matinee 1:30 p.m. Sun 2:30 & 7:30 p.m.
March 26	Annual Student Exhibition Opening Reception Lee Scarfone Gallery 3-26 to 4-16-82	7:00 p.m.
March 28	David Clark Isele, Organ Recital Hyde Park Methodist Church	4:00 p.m.
April 1	Collegiate Chorale Concert with the Meister Ringers (Hand Bell Choir) Fletcher Lounge	8:15 p.m.
April 5	Show Chorus Falk Theatre	8:00 p.m.
April 8	Hoffman String Quartet Ballroom	8:15 p.m.
April 9	Jazz Band Concert East Verandah of Plant Hall	4:00 p.m.
April 13	Jazz Band and Concert Band McKay Auditorium	8:15 p.m.
April 17	Pre College Piano Recital Ballroom	2:00 p.m.
April 18	Piano Concerto Recital Ballroom	3:00 p.m.
April 22	*Florida Gulf Coast Symphony McKay Auditorium Ticket Information 877-7380	8:30 p.m.
April 25	Community Concert/McKay Auditorium Harvey Pittel Trio Ticket Information 886-4186 or 933-1283	3:00 p.m.

ALL EVENTS ARE OPEN TO THE PUBLIC WITH NO ADMISSION CHARGE UNLESS MARKED BY THE * OR STATED BY THE EVENT

For further information, please contact the
Division of Fine Arts Office 253-8861 - Extension 217

Places to go....

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A25 BLUE 27

Theater

Feb. 21 — "The Max Factor," Showboat Dinner Theatre, 3405 Ulmerton Road, Pinellas Park, Sunday, 4 p.m., $17.50; Tuesday through Thursday, 6 p.m., $17.50; Friday and Saturday, 6 p.m., $18.50; matinee, Wednesday and Saturday, 11:30 a.m., $12.50. 223-2545.

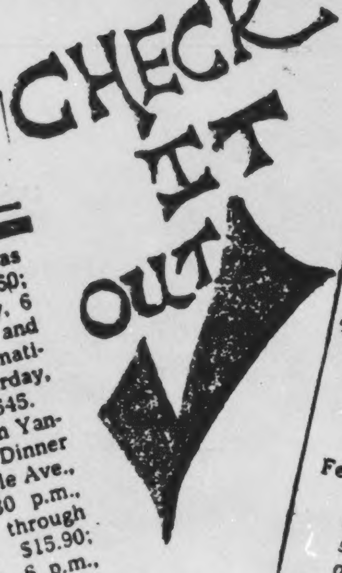
Through March 7 — "Damn Yankees," Golden Apple Dinner Theatre, 25 N. Pineapple Ave., Sarasota, Sunday, 4:30 p.m., $15.90; Tuesday through Thursday, 6 p.m., $15.90; Friday and Saturday, 6 p.m., $16.40; matinee, Wednesday and Saturday, noon, $11.90. Reservations, 1-366-5454.

Through March 7 — "Can Can," Golden Apple Dinner Theatre, 1850 Central Ave., St. Petersburg, Sunday 4 p.m., $14.95; Tuesday and Wednesday, 6 p.m., $16.95; Friday and Saturday, 6 p.m., $16.95; matinee, Wednesday and Thursday, 11:30 a.m., $11.95; matinee, Saturday, 11:30 a.m., $12.95. Reservations, 1-821-6676.

Feb. 21, 25-28 — "The Night Thoreau Spent in Jail," Florida Southern College Loca Lee Buckner Theater, Sundays at 2:30 p.m., Thursday through Saturday, 8:15 p.m., $4.50. 683-5521.

Feb. 21, 26, 27 — "Buried Child," The Playmakers, Cuban Club, 2010 14th St., 8 p.m., $4.50 for adults, $3.50 for students and senior citizens. 248-6933.

Feb. 24-27 — "Two for the Seesaw," Palisades Theatre Company, 169 Central Ave., 8 p.m., $7.50 and $6.50; matinee, Wednesday and Saturday, 2 p.m. 822-8814.



Film

Feb. 21 — The Personal Films of Baillie and Bartlett including "Castro Street" and "Mass for the Dakota Sioux," Tampa Museum, 601 Doyle Carlton Drive, 3 p.m., free. 223-8130.

Feb. 21 — "Children of Paradise," Tampa Theatre, 8 p.m., $2.50 for February membership. 223-8286.

Feb. 21 — "Queen of Spades," USF University Lecture Hall, 8 p.m., 25 cents for students with ID, $1.75 for others.

Feb. 22 — "Origins of the Avant-Garde, Part II," USF University Lecture Hall, 8 p.m., 25 cents for students with ID, $1.75 for others.

Feb. 24, 25 — "Tom Jones," USF University Lecture Hall, 7:30 and 10:15 p.m., $1.90 for USF students with ID, $2.25 for others. 974-2321.

Feb. 25 — "Who's Afraid of Virginia Woolf?", Tampa Theatre, 8 p.m., $2.50 for February membership. 223-8286.

Feb. 28 — "Hiroshima," USF University Lecture Hall, 8 p.m., 25 cents for students with ID, $1.75 for others.

Feb. 27 — "Providence," USF, University Lecture Hall, 8 p.m., 25 cents for students with ID, $1.75 for others.

Feb. 27 — "Raggedy Man," Tampa Theatre, 7 and 9 p.m., $2.50 for February membership. 223-8286.

NEW WORLD
FESTIVAL
OF THE
ARTS
Greater Miami & The Beaches June 4-26, 1982
The Premiere of Premieres

THINGS TO DO, PLACES TO GO, PEOPLE TO SEE

Going Out

THE TAMPA TRIBUNE

Going Out lists a week of entertainment activities including dance, film, theater and music.

For a guide to seminars, lectures and other learning experiences, see the Help Yourself column in LifeStyle, Section G, of today's Tribune.

To obtain a form for submitting items to Going Out, send a self-addressed, stamped envelope to Going Out, BayToday, Tampa Tribune, P.O. Box 191, Tampa, Fla. 33601, or pick up a form at The Tribune, 202 S. Parker St.

The deadline is Monday noon prior to publication date. Some entries may not be run because of space limitations.

Dance

Feb. 25-27 — USF Dance Ensemble, USF University Theatre, 8 p.m., free to students with ID, $3 non-USF students and senior citizens and $4.50 general admission. 974-2321.

Music

Feb. 21 — Karl Haas, Florida West Coast Symphony Music Center, 709 N. Tamiami Trail in Sarasota, 3 p.m., $7. 974-2215.

Feb. 21 — Black Sabbath/Doc Holliday, Lakeland Civic Center, 8 p.m., $10. 686-4111.

Feb. 21 — Dizzy Gillespie, Le Club at Tierra Verde Island Resort, 8 and 10 p.m., $9.50.

Feb. 22 — Matinee Opera Theatre, Jewish Community Center, 1718 Kennedy Drive in Port Richey, 8 p.m., free. 1-847-3814.

Feb. 26 — Bar-Kays, Lakeland Civic Center, 8 p.m., $9. 686-4111.

Feb. 27 — Florida Gulf Coast Symphony Family Concert, McKay Auditorium, 10 a.m., $8 for adults, $4 for childern. 877-7380.

...cont...

~ A PAGE FOR NOTES ~

A28 PINK

bloom where you are planted

~ ANOTHER PAGE FOR NOTES ~

A29 PINK

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department. Partially funded by the U.S. Department of Education.

a journey of 1,000 miles begins with one step

A30 PINK

A NOTE PAGE

EVERYTHING YOU'VE ALWAYS WANTED TO KNOW ABOUT AN ARTIST~ BUT WERE AFRAID TO ASK*

MASTER LIST

A31

ABC'S ARTS"

1987

A32 GOLD

If we divorce school subjects from the guts and hopes of human beings, we can expect students to find them godless and hopeless.
~Mark R. Shedd

History may tell us what men did, but only the poet or other artist can make us relive the values of their experiences.
~DeWitt H. Parker

For cognitive learning to take place, there must be an adequate emotional base.
~Socrates

The child should do his own learning by actively transforming objects. ~Jean Piaget

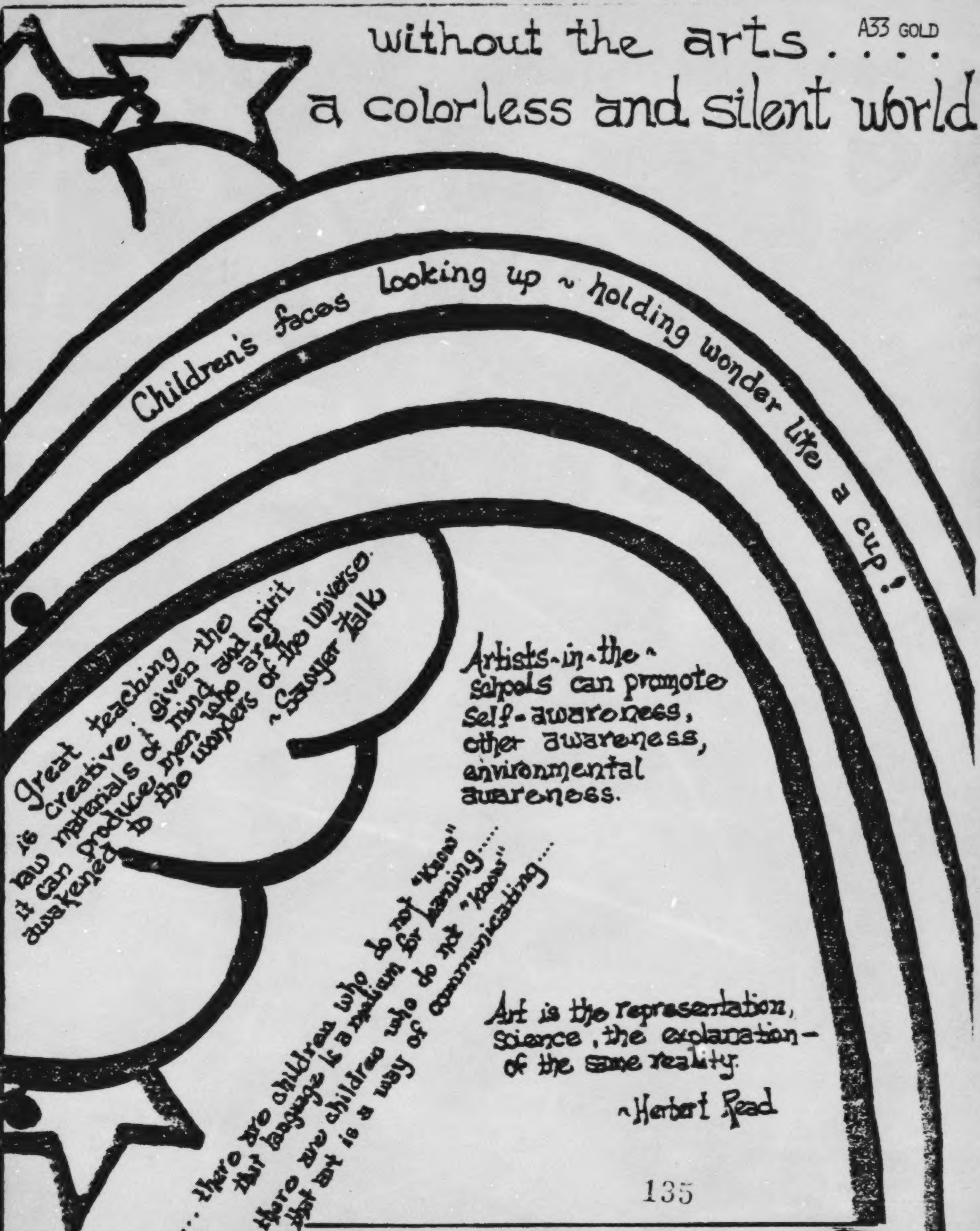
The following variables are ranked in order of importance for developing creativity in children:

1) Intellectual stimulation
2) Family activity
3) School emphasis
4) Life models
5) Emotional Climate
6) Parental Expectations

~Bernice D. Eihinger

A33 GOLD

without the arts....
a colorless and silent world



Children's faces looking up ~ holding wonder like a cup!

is Great teaching
creative; given the
raw materials of mind and spirit
it can produce men who are
awakened to the wonders of the universe.
~Sawyer Falk

Artists-in-the-
schools can promote
self-awareness,
other awareness,
environmental
awareness.

... there are children who do not "know"
that language is a medium for learning.....
... there are children who do not "know"
that art is a way of communicating....

Art is the representation,
science, the explanation-
of the same reality.

~Herbert Read

The Artists-in-the-Schools Inservice Program - a project of the Arts
Council of Tampa-Hillsborough County in cooperation with the

if at first you don't succeed, do something else another way

Every home should set aside a little room for self-improvement.
~Sam Levinson

A34 GOLD

it is Art that makes life, makes interest, makes importance.
~Henry James

All passes. Art alone enduring, stays to us....
~Austin Dobson

If you don't get lost there's a chance you may never be found.

GIVE YOUR

TO ART

When we imagine we extend our vision and increase our openness.

Don't worry about what's ahead; go as far as you can, and from there you can see farther.

Art, when really understood, is the province of every human being. It is simply a question of doing things, any thing ~ well. ~

only you can give birth to the beauty in you.

Creativity is the unpaved road, brilliance in the midst of confusion. ~

At birth, we are endowed with eyes that see, fingers that reach, and with an insatiable curiosity. As children we ask "why?" As adults we often forget to.

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
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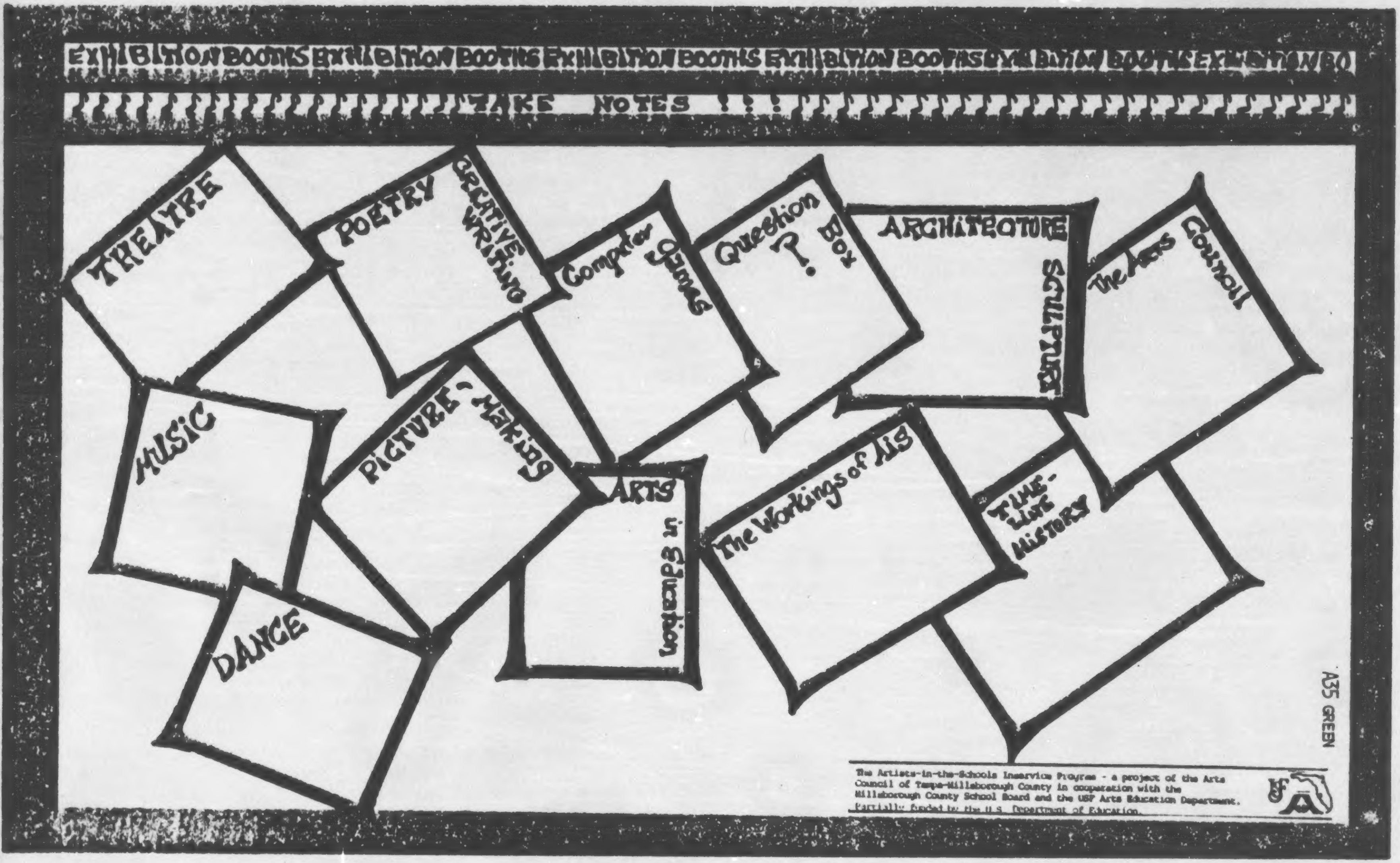
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TAKE NOTES !!!
THEATRE
POETRY
CREATIVE WRITING
Computer Games
Question ? Box
ARCHITECTURE
SCULPTURE
The Arts Council
MUSIC
PICTURE-Making
ARTS in Education
The Workings of AIS
TIME-LINE HISTORY
DANCE
A35 GREEN

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
Partially funded by the U.S. Department of Education.

YEAR	1972 - 1973	1974 - 1975	1975 - 1976	1976 - 1977	1977 - 1978	1978 - 1979	1979 - 1980	1980 - 1981
Who	Hans Jorgensen Diane Locke Ray Hegeler Emma Gene Hoyle	Carol Packett Joe Testasecca Judith Kase	Carol Packett → Joe Testasecca →	→ →	Sylvia Collins-Kimbell (Creative Writing) Ed James (Music)	Carol Packett → Joe Testa secca → Fla AIA Chapter (Architecture)	→ →	→ →
AIS Programs	POETRY	POETRY Filmmaking Theatre	POETRY → Filmmaking → Theatre → Dance →		Poetry Filmmaking Theatre Dance Photography Creative Writing Music	Poetry → Filmmaking → Theatre → Dance → Photography → Creative Writing → Music → Architecture →	→ → → → → → → →	→ → → → → → → Folk Art
Funding	$ 12,000	$ 38,850	$ 48,625	$ 50,500	$ 71,135	$ 95,163	$ 136,555	$ 163,700
# of Participants	STUDENTS → 3,000 → TEACHERS → 100 →	16,100 → 590 →	19,150 → 720 →	22,100 → 815 →	37,920 → 1,261 →	71,620 → 1,879 →	80,550 → 3,076 →	93,550 4,000

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department. Partially funded by the U.S. Department of Education.

A37

ALL About the FREEBIES

ONE OF THE THINGS WE HOPE TO GIVE YOU THROUGH THESE WORKSHOPS IS INFORMATION AND IDEAS FOR FINDING YOUR OWN FREEBIES AND THE OPPORTUNITY OF ENDLESS RESOURCES. ONE OF THE SPECIAL ASPECTS ABOUT EACH OF THE WORKSHOPS IS THAT WE HAVE RECEIVED MANY FREEBIES FROM COMPANIES ALL OVER THE COUNTRY--CHEVRON, BINNEY & SMITH, KODAK, POLAROID, SANFORD CORP.--WHICH WE WILL BE DISTRIBUTING TO YOU OVER THE SIX WORKSHOPS. AS YOU WELL KNOW, THE RESOURCES ARE ENDLESS, AND WE HAVE TOUCHED ON ONLY A FEW. THE "FREE STUFF BOOKLET" WE ENCLOSE HERE ARE EXCERPTS TAKEN FROM "FREE STUFF FOR KIDS", WHICH IS JUST ONE OF MANY FREE STUFF PUBLICATIONS. YOU MAY WANT TO SEND OFF FOR THEM, OR HAVE YOUR STUDENTS DO SO.

WE THINK CREATIVE PEOPLE CONSIDER ALL THEIR POSSIBLE RESOURCES----FOR GAINING AND IMPARTING KNOWLEDGE, FOR FUN, FOR LEARNING, FOR GIFTS, AND FOR IDEAS.

Have Fun!

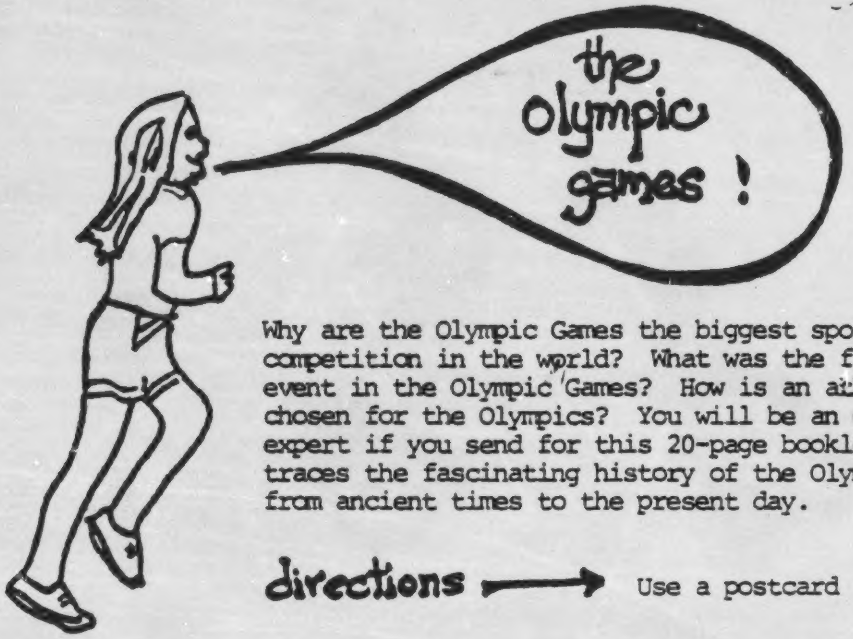
The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.

A38

your very own
SEND FOR
FREE STUFF
BOOKLET

OR FREE FOR FREE FOR FREE FOR FREE FOR FREE FOR FREE FOR FREE FOR FREE

A39


the olympic games !

Why are the Olympic Games the biggest sports competition in the world? What was the first event in the Olympic Games? How is an athlete chosen for the Olympics? You will be an Olympic expert if you send for this 20-page booklet! It traces the fascinating history of the Olympics from ancient times to the present day.

directions → Use a postcard

ask for → The Olympic Games

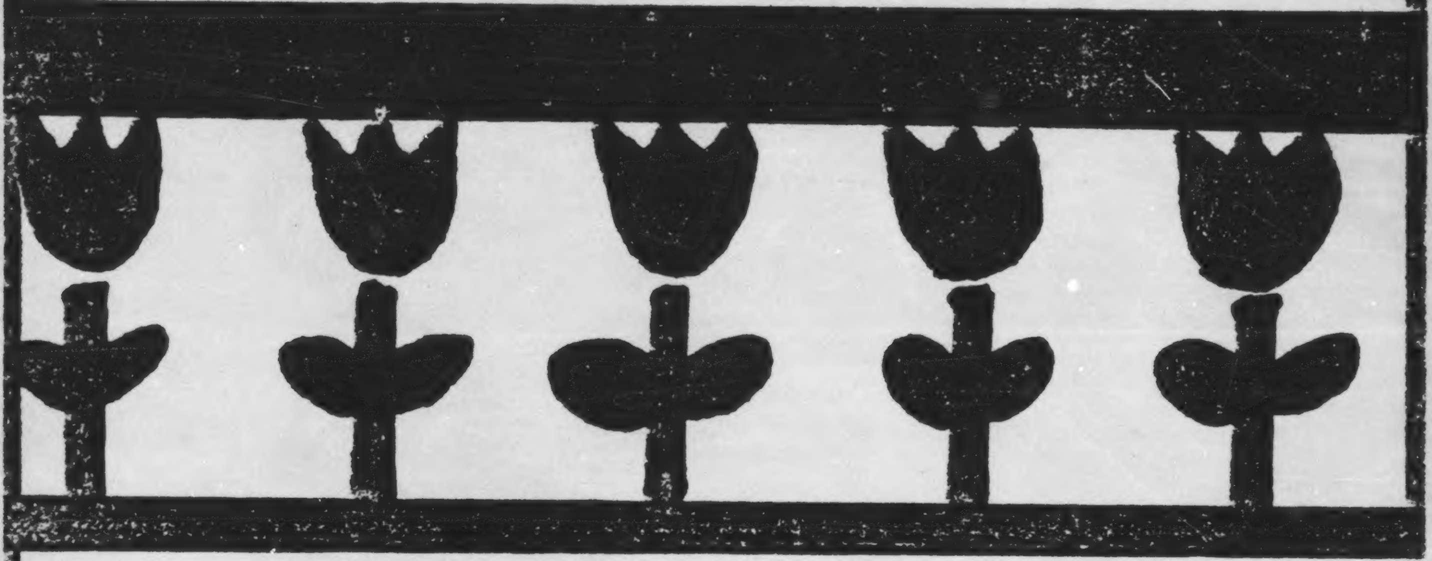
write to → United States Olympic Committee
1750 East Boulder St.
Colorado Springs, CO
80909

↓ GENERAL DIRECTIONS ↓

In most cases, you are requested to ask for one of each of these items. It's simple...........just follow the directions given for each item.

easy batik

A40



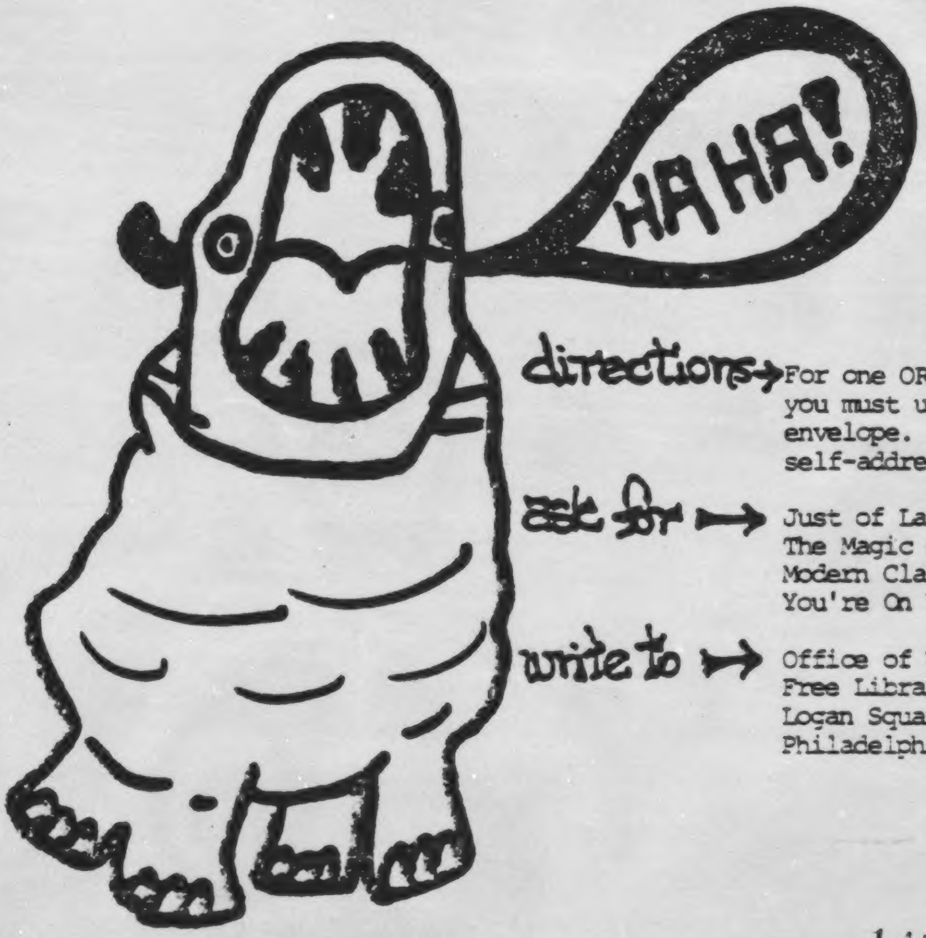
You can do Easy Batik (say "bah-teek") yourself! You melt wax and then "paint" it on fabric with a brush. When the wax dries, it gets hard. So when you dye the fabric, the new dye color won't soak into the fabric in the waxed areas. Try making some colorful designs of your own on a T-shirt. All you need are a few supplies and the Easy Batik instruction sheet:

directions → Use a postcard.
ask for → The Art of Easy Batik
write to → AEB 1
Box 307
Coventry, CT 06238

YOU'RE ON YOUR OWN

A41

Now that you can read by yourself there is a whole world of wonderful books just waiting for you at your public library. (And they're all free!) The biggest problem you'll have is trying to decide which ones to take home! The Free Library of Philadelphia has an answer to that problem. They wrote about some of the all-time greatest books for kids in four little booklets. You can get one on funny books called, "Just for Laughs". There's another on poems called "The Magic of Poetry." You can discover the best in modern books for kids with "Modern Classics." The last one is about all kinds of books that are easy to read. It's called "You're On Your Own." There's something very special about these booklets. The names of books that are also written in braille or recorded on tape for blind or handicapped children are marked with stars.



directions → For one OR all of these booklets, you must use paper and a long envelope. You must enclose a long, self-addressed, stamped envelope.

ask for →
Just of Laughs
The Magic of Poetry
Modern Classics
You're On Your Own

write to →
Office of Work with Children
Free Library of Philadelphia
Logan Square
Philadelphia, PA 19103

A42

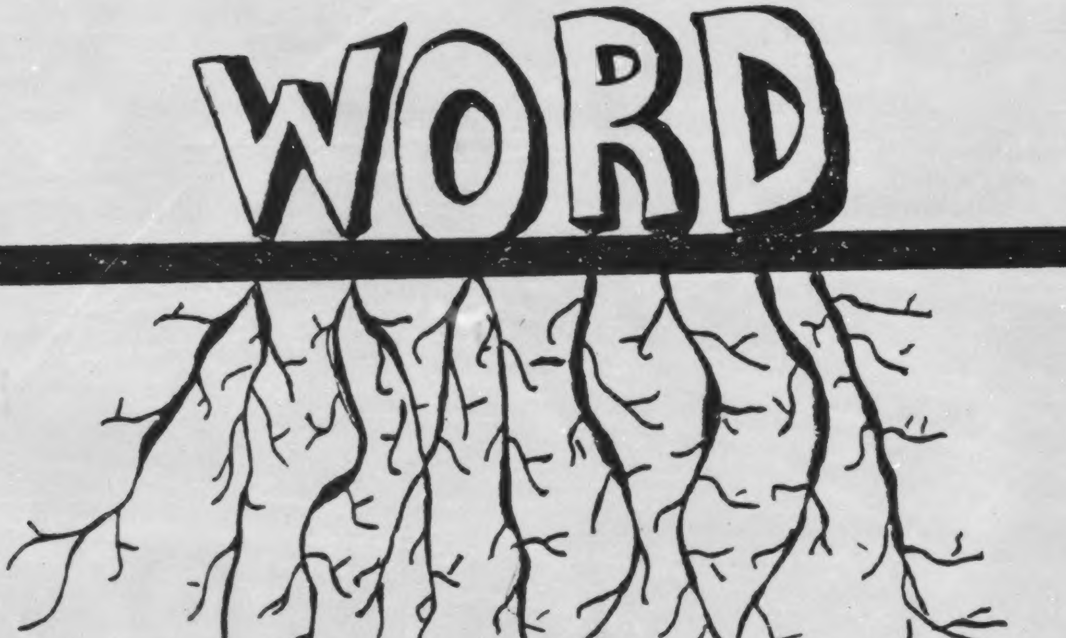
WORDS have ROOTS too

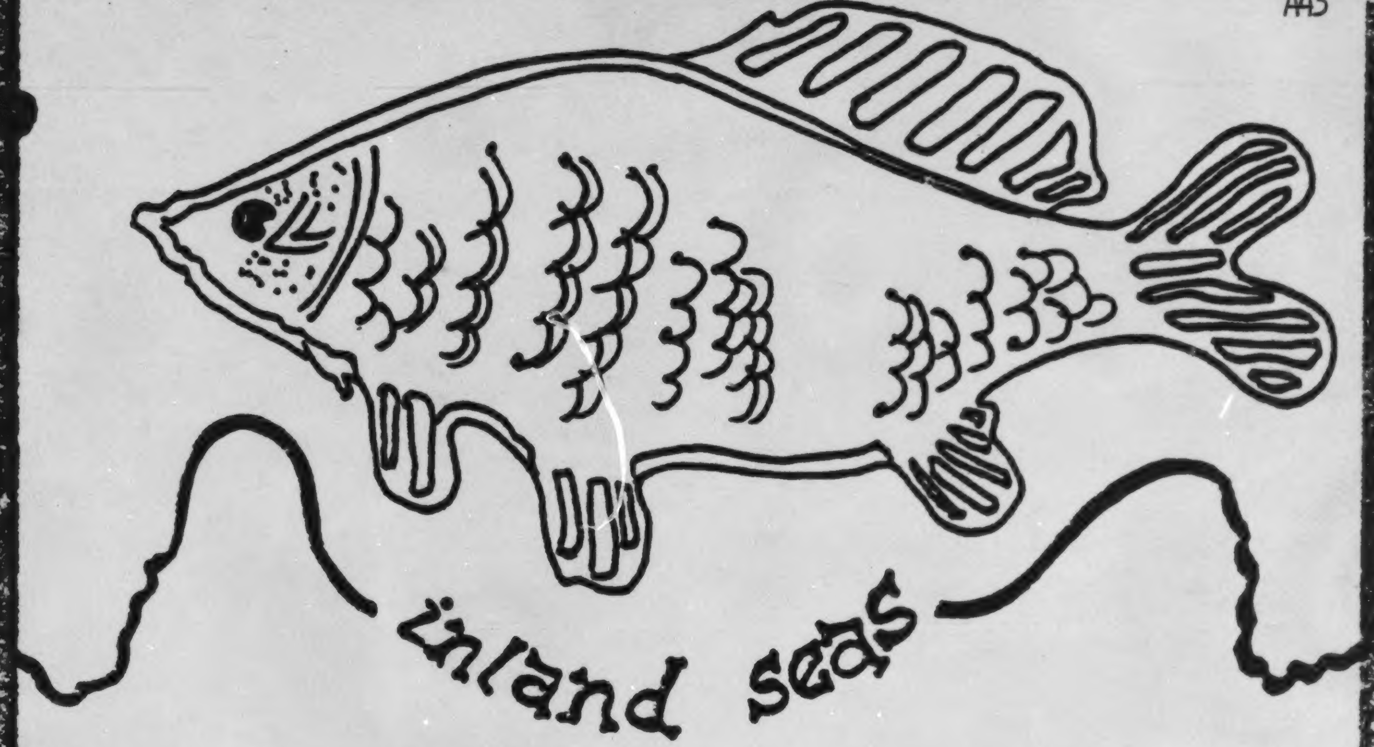
Did you know you can trace the roots of many English words back to ancient times? For instance, "taxicab" caomes from "cabriolet," a light carriage that counced on a rough road. The word "cabrolet" comes from "capriole," a leap or jump, which comes from "capreolus," a wild goat! The booklet on word roots is from the people who publish the Merriam-Webster Dictionaries - natually!

directions → Just use a postcard.

ask for → Interesting Origins of English Words

write to → G. and C. Merriam Company
47 Federal St.
Springfield, MA 01101





inland seas

What are they? The Great Lakes -- the largest bodies of fresh water in the world! Did you know they were formed by melting glaciers about 6000 years ago? You'll learn lots of facts about our great lakes when you send for a 48-page booklet and the Earthbeats Newspaper on the Great Lakes. Take a voyage to the bottom of Lake Michigan. Make a fish print. Learn to identify big ships and little ships. Try the Great Lakes Crossword Puzzle!

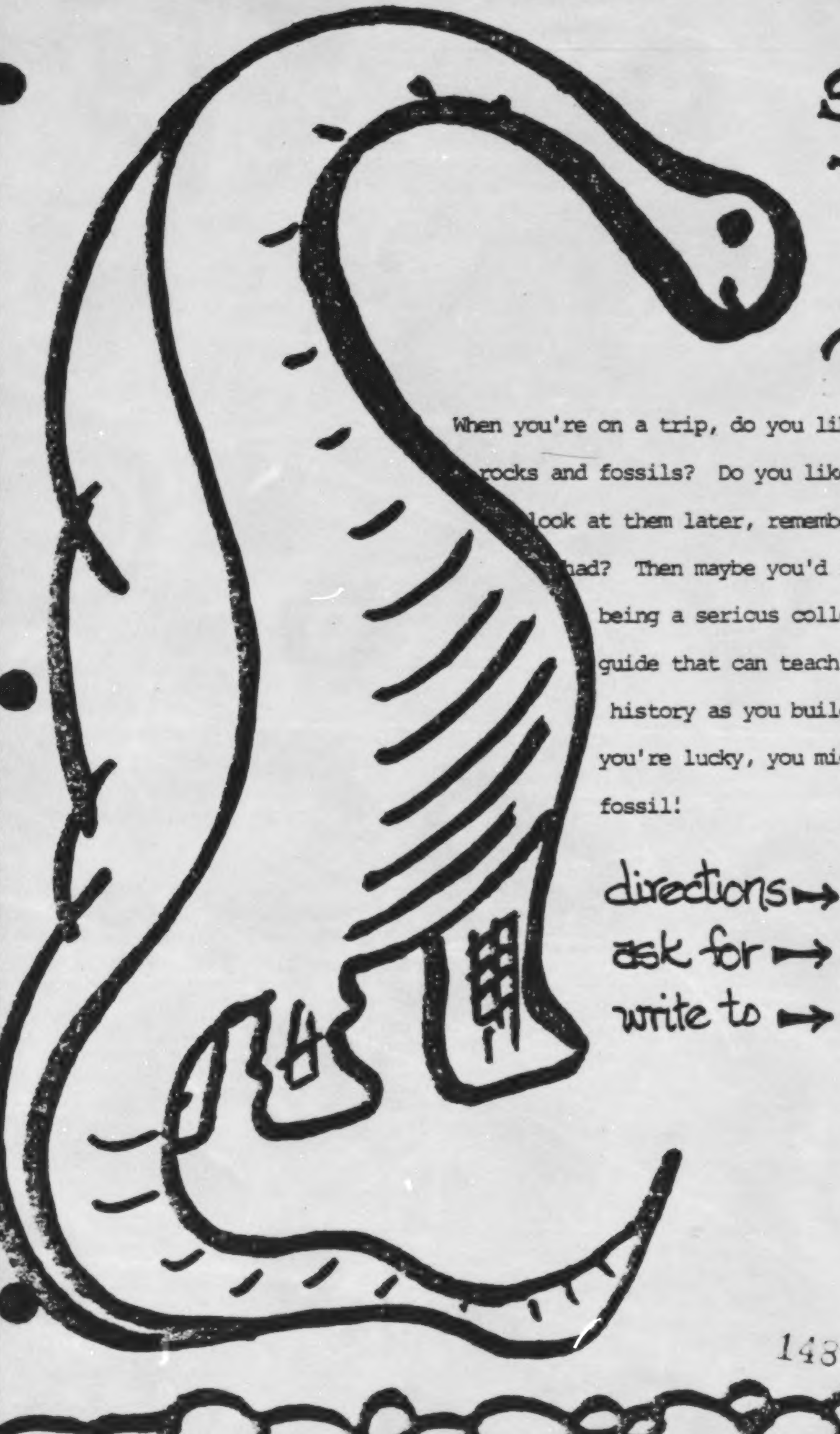
directions → Use a postcard.

ask for → Our Great Lakes Booklet
Earthbeats No. 2 -- Great Lakes

write to → Sea Grant College Program
University of Wisconsin
1800 University Ave.
Madison, WI 53706

A44

shells, rocks, and fossils



When you're on a trip, do you like to pick up shells, rocks and fossils? Do you like to take them home and look at them later, remembering the good times you had? Then maybe you'd like to know more about being a serious collector. Shell Oil has a guide that can teach you about the earth's history as you build your collection. If you're lucky, you might even find a dinosaur fossil!

directions → Use a postcard.

ask for → Let's Collect Shells and Rocks.

write to → Shell Oil Company
Public Affairs, Room 1535
P.O. Box 2463
Houston, TX 77001

A45

SUN POWER

Are you curious about how to get power from the sun? Write for a solar energy booklist. You can also get six 3x9 cards with descriptions and diagrams of ways to heat with solar energy.

directions → Use a postcard.

ask for → Solar Energy Booklist for Children and teenagers.
Six Information Cards about Solar Heating.

write to → National Solar Heating & Cooling
Information Center
P.O. Box 1607
Rockville, MD. 20850

the moon for you

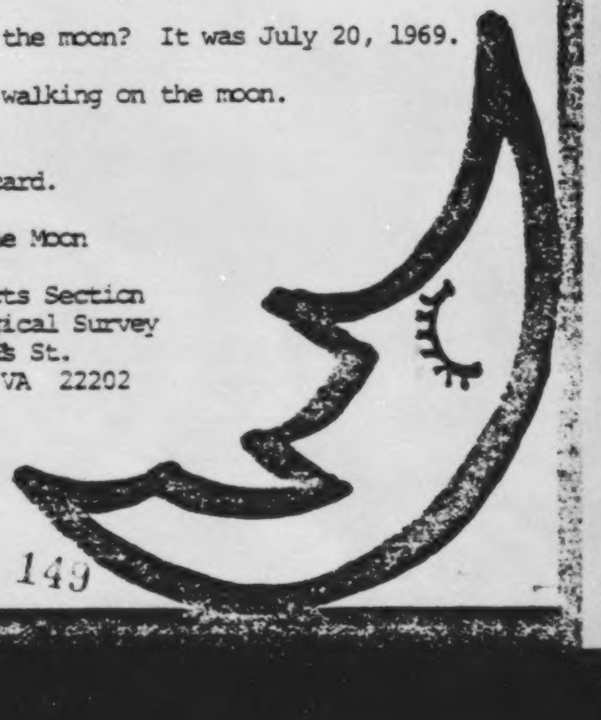
Do you remember the day that man first walked on the moon? It was July 20, 1969.

Get your own booklet with astronaut Buzz Aldrin walking on the moon.

directions → Use a postcard.

ask for → Steps to the Moon

write to → Text Products Section
U.S. Geological Survey
1200 S. Eads St.
Arlington, VA 22202



446

NEW uses for OLD cans

CAN
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Make stilts, watering cans, and salt and pepper shakers out of old cans! This colorful booklet shows you how.

Directions → Use paper and an envelope.
You must send in 25¢ for postage and handling.

Ask for → Can Crafts

Write to → Del Monte Can Crafts
Dept. 71067
Box 9009
Clinton, IA 52732

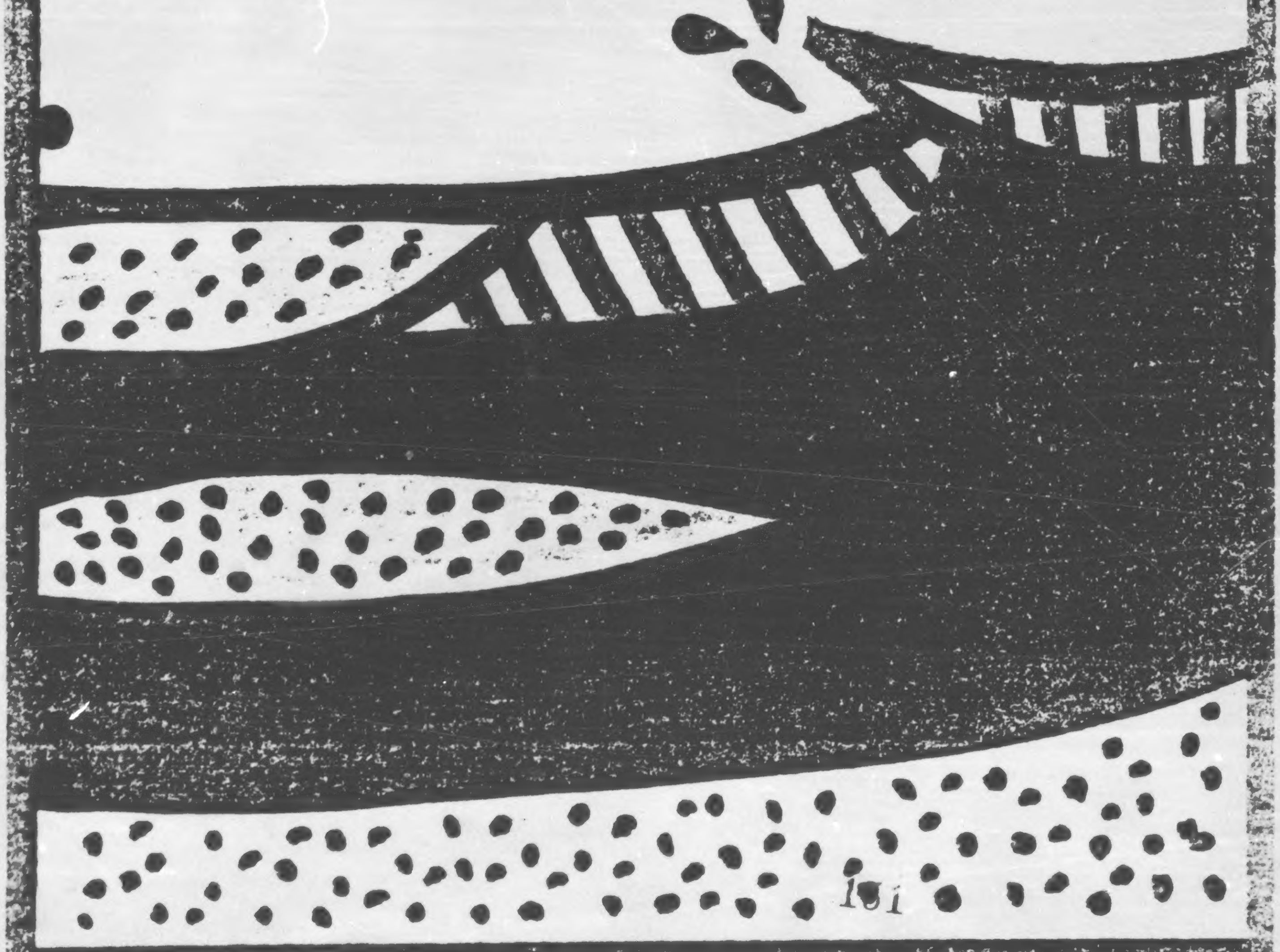
The Story of Oil

Did you know that if we had no liquid petroleum, three-fourths of our energy and almost 3,000 oil products would disappear? Our country needs oil to drive trucks, cards, trains, and planes. Oil also heats buildings. And it helps to make paints, plastics, fabrics, fertilizers and much more! Union Oil Company is in the business of finding oil, bringing it out of the ground, refining it and then bringing it to the people who use it. Find out about The Story of Oil. Send for the huge 25x88 inch color fold-out. There's a fold-out on The Story of Geothermal Energy too.

directions → Use a postcard.

ask for → The Story of Oil
The Story of Geothermal Energy

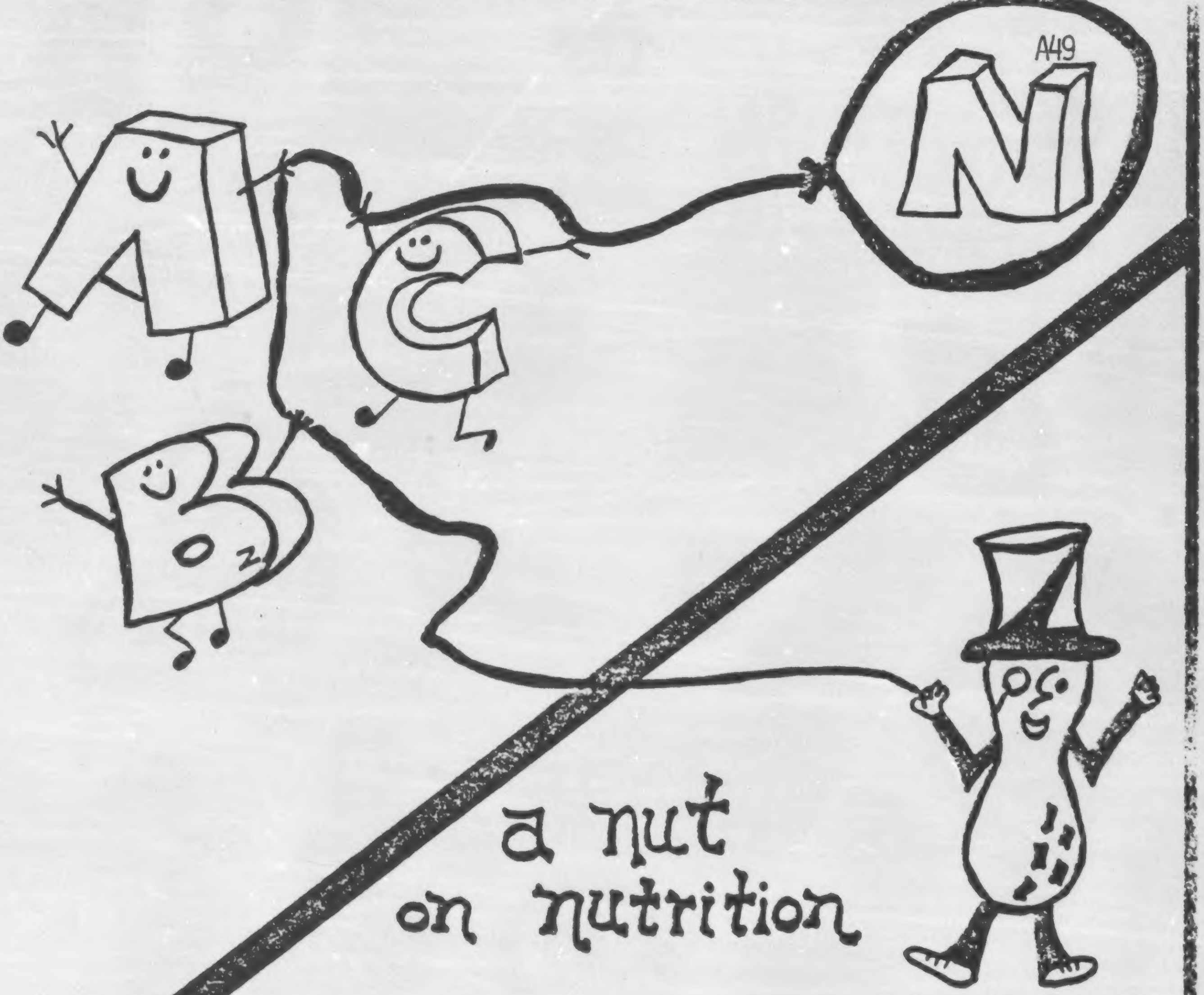
write to → Corporate Communications
Union Oil Co.
Box 7600
Los Angeles, CA 90051



do you KNOW how money works?

People didn't always use money to buy things. They exchanged — or bartered -- something they already had for something they wanted. We don't barter things today--we use coins and paper money instead. Learn the fascinating story of money in a colorful comic.

directions → Use a postcard.
ask for → The Story of Money Comic Book
write to → Public Information Division
Federal Reserve Bank of New York
New York, NY 10045



a nut on nutrition

Mr. Peanut is a nut on nutrition and he wants to share his ideas with you. He'll tell you why it's important to eat a balanced diet and how you can make sure that you do. Mr. Peanut makes learning about nutrition fun! He has delicious peanut recipes in his 33-page booklet and puzzles for you to fill in.

directions → Use a postcard.

ask for → Mr. Peanut's Guide to Nutrition

write to →
Standard Brands Educational Service
Box 2695
Grand Central Station
New York, NY 10017

A50

Casper's Tooth Care Comics

Casper the Friendly Ghost has a comic coloring book filled with games and activities for you to do! There are secret code riddles, dot-to-dot pictures, scrambled word games, an easy crossword puzzle and a tooh brushing chart. You'll have fun and you'll learn how to take good care of your teeth!

directions → Use paper & and envelope.

ask for → Casper's Dental Health Activity Book

write to →
Bureau of Health Education
American Dental Assn.
211 E. Chicago Ave.
Chicago, IL 60611

Z is for zero cavities

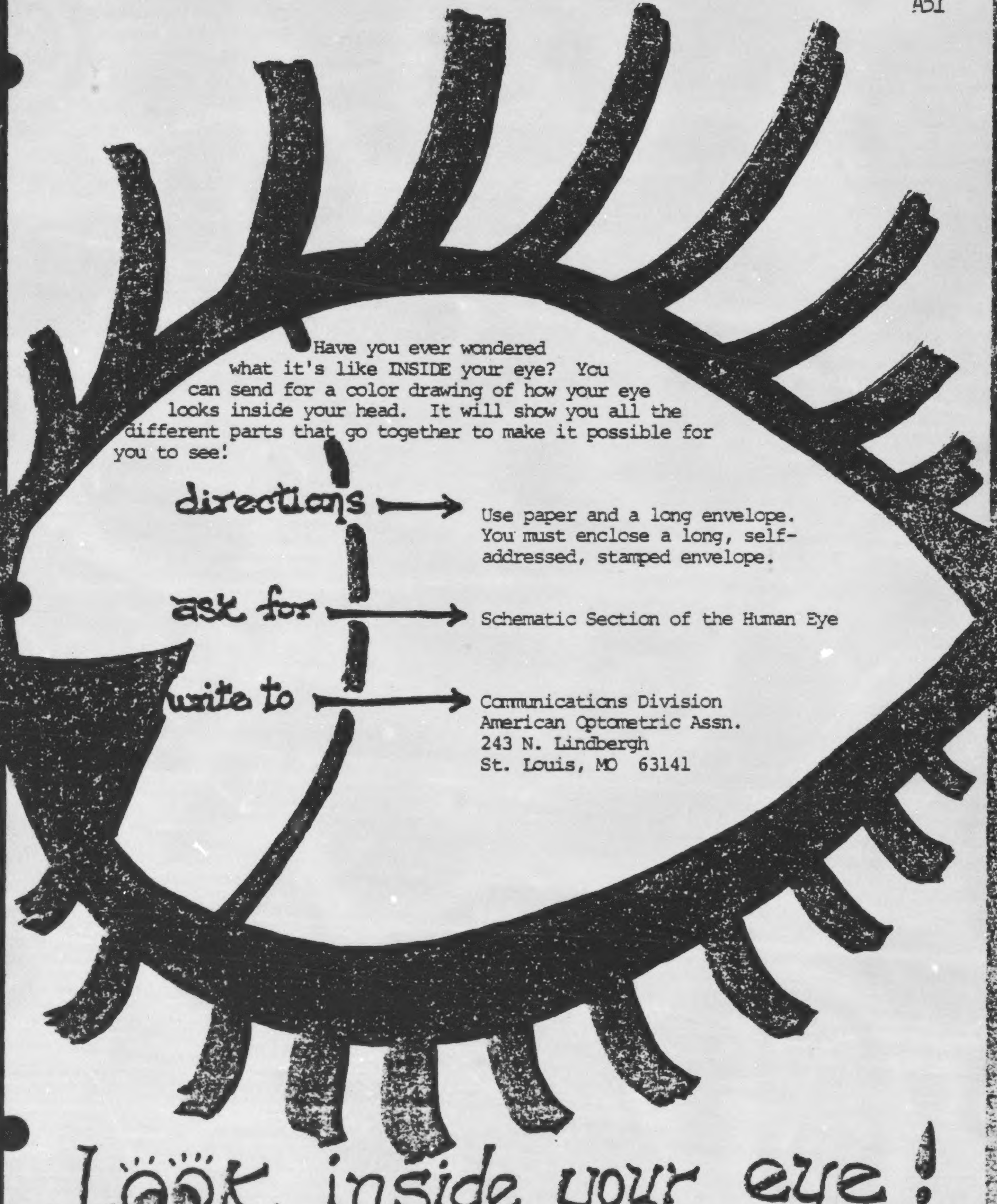
The American Dental Association has a big 26-page coloring book just for you! It's about keeping your teeth and gums healthy. Each page has a letter of the alphabet--from A for Assistant to Z for Zero cavities! The pictures show you all you need to know about good dental health.

directions → Use paper and an envelope.

ask for → The ABC's of Good Oral Health

write to →
Bureau of Health Education
American Dental Assn.
211 E. Chicago Ave.
Chicago, IL 60611

A51



Have you ever wondered what it's like INSIDE your eye? You can send for a color drawing of how your eye looks inside your head. It will show you all the different parts that go together to make it possible for you to see!

directions → Use paper and a long envelope. You must enclose a long, self-addressed, stamped envelope.

ask for → Schematic Section of the Human Eye

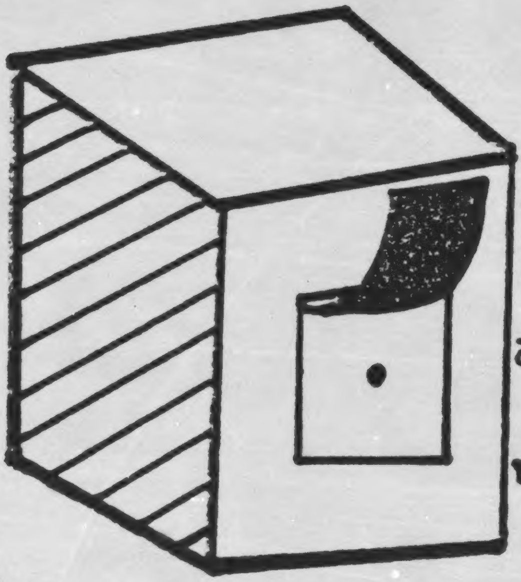
write to →
Communications Division
American Optometric Assn.
243 N. Lindbergh
St. Louis, MO 63141

Look inside your eye!

A52

make your own pinhole camera

Learn why cameras work! This 12-page booklet shows exactly how to make your own pinhole camera from a tin can or box or old film cartridge. It takes real pictures!



directions → Use paper and a long envelope. You must enclose a long, self-addressed envelope....Do not put a stamp on that envelope, but put the title and number of the booklet on the BACK of it.

ask for → How to Make and Use a Pinhole Camera (AA-5)

write to → Photo Information Dept. 841
Eastman Kodak Company
343 State St.
Rochester, NY 14650

A53

the largest living things

Do you know what they are? The redwood trees of California! Some are 3200 years old! Learn more about the giants of America!

directions → Use a postcard.

ask for → Our Redwood Heritage

write to → Service Library, Dept. ORH
California Redwood Assn.
One Lombard St.
San Francisco, CA 94111

WORDS have ROOTS too

Did you know you can trace the roots of many English words back to ancient times? For instance, "taxicab" caomes from "cabriolet," a light carriage that counced on a rough road. The word "cabrolet" comes from "capriole," a leap or jump, which comes from "capreolus," a wild goat! The booklet on word roots is from the people who publish the Merriam-Webster Dictionaries - natually!

directions → Just use a postcard.

ask for → Interesting Origins of English Words

write to → G. and C. Merriam Company
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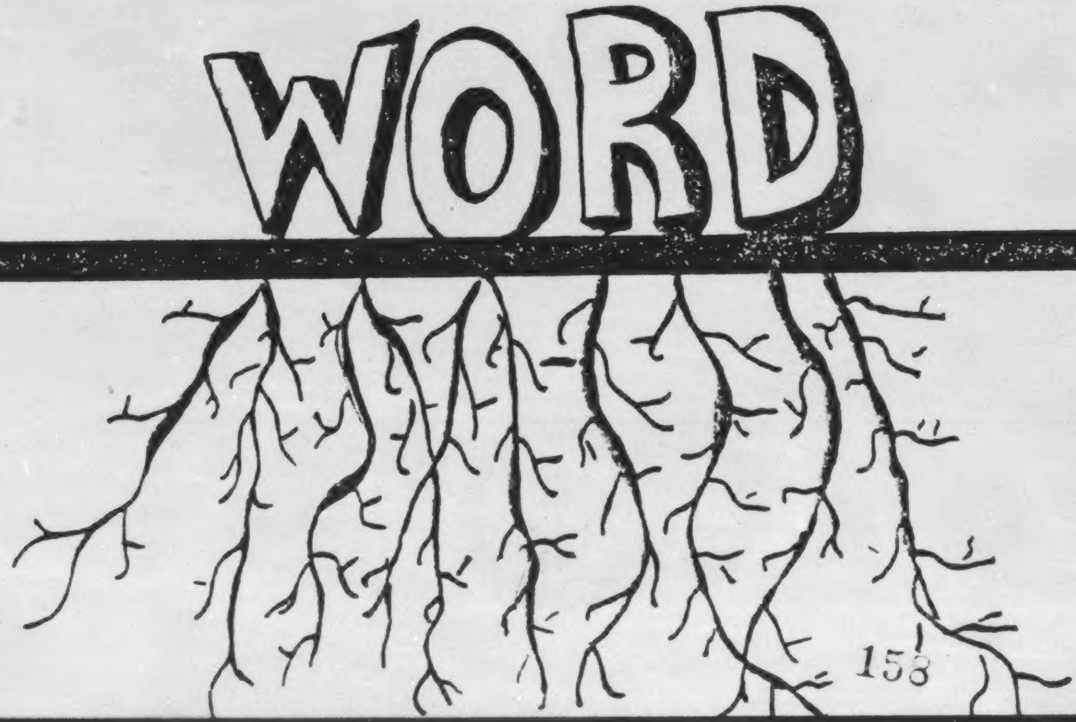
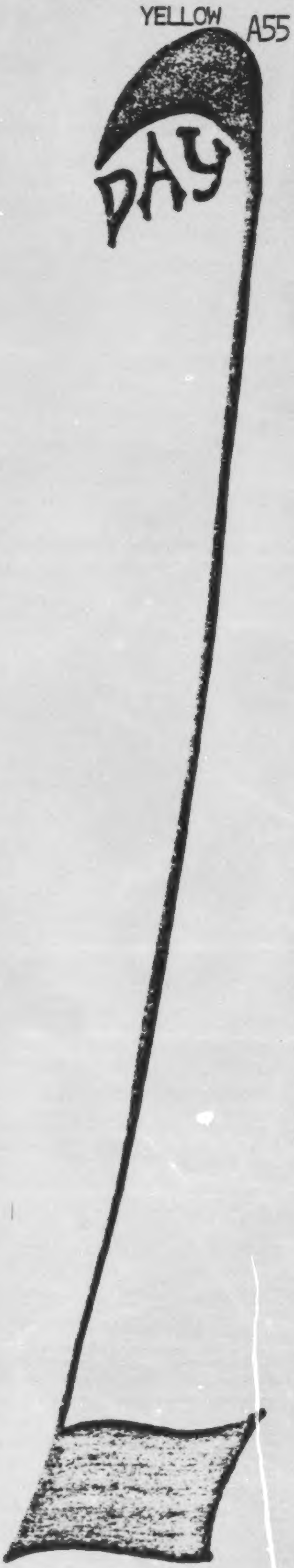
Springfield, MA 01101



A55



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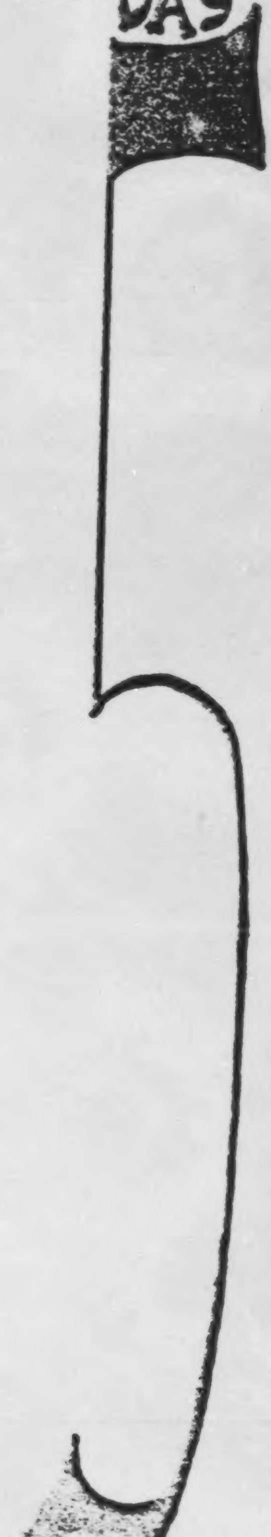
Partially funded by the U.S. Department of Education.

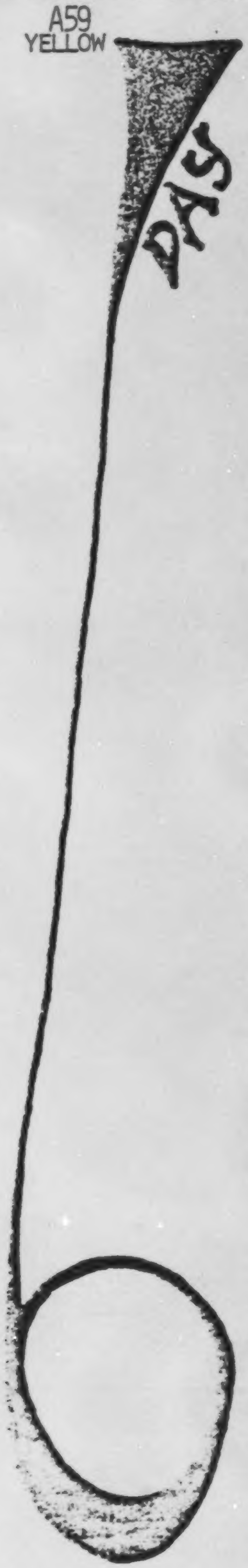
A56
YELLOW
DAY

A57
YELLOW

A58
YELLOW DAY



The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
[illegible] Department of Education



The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department. [illegible] funded [illegible] U.S. Department of Education

AFO
BLUE

OETRYPOETRYPOE

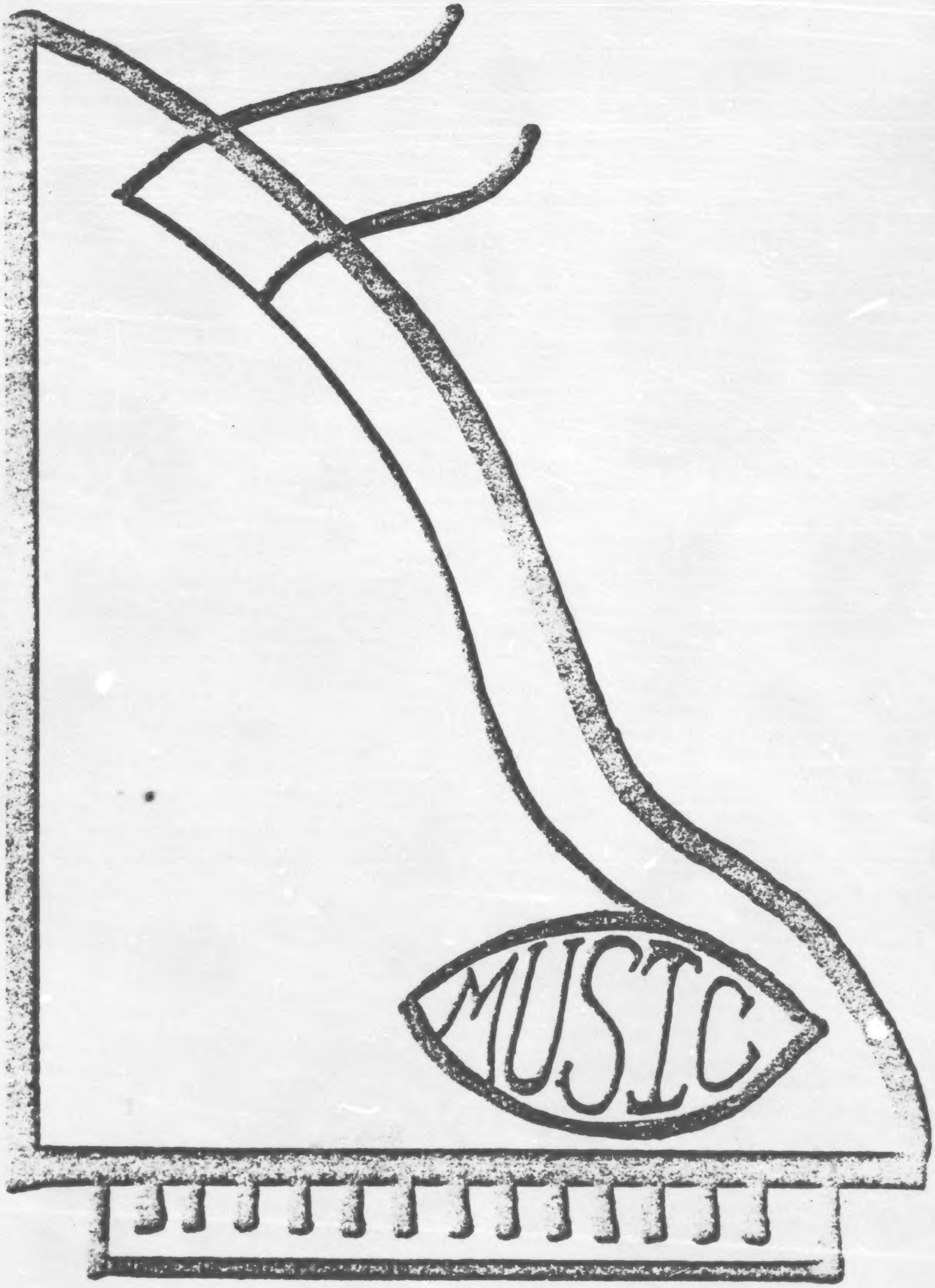
The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department. Partially funded by the U.S. Department of Education.

AEL
BLUE

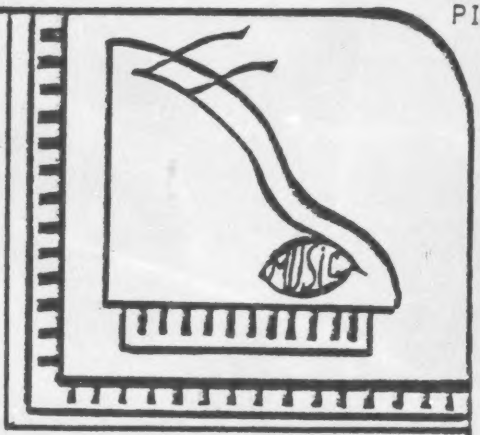
POETRYPOETRYPOETRYPOETRY

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
[illegible] U.S. Department of Education

A62
PINK



A63
PINK



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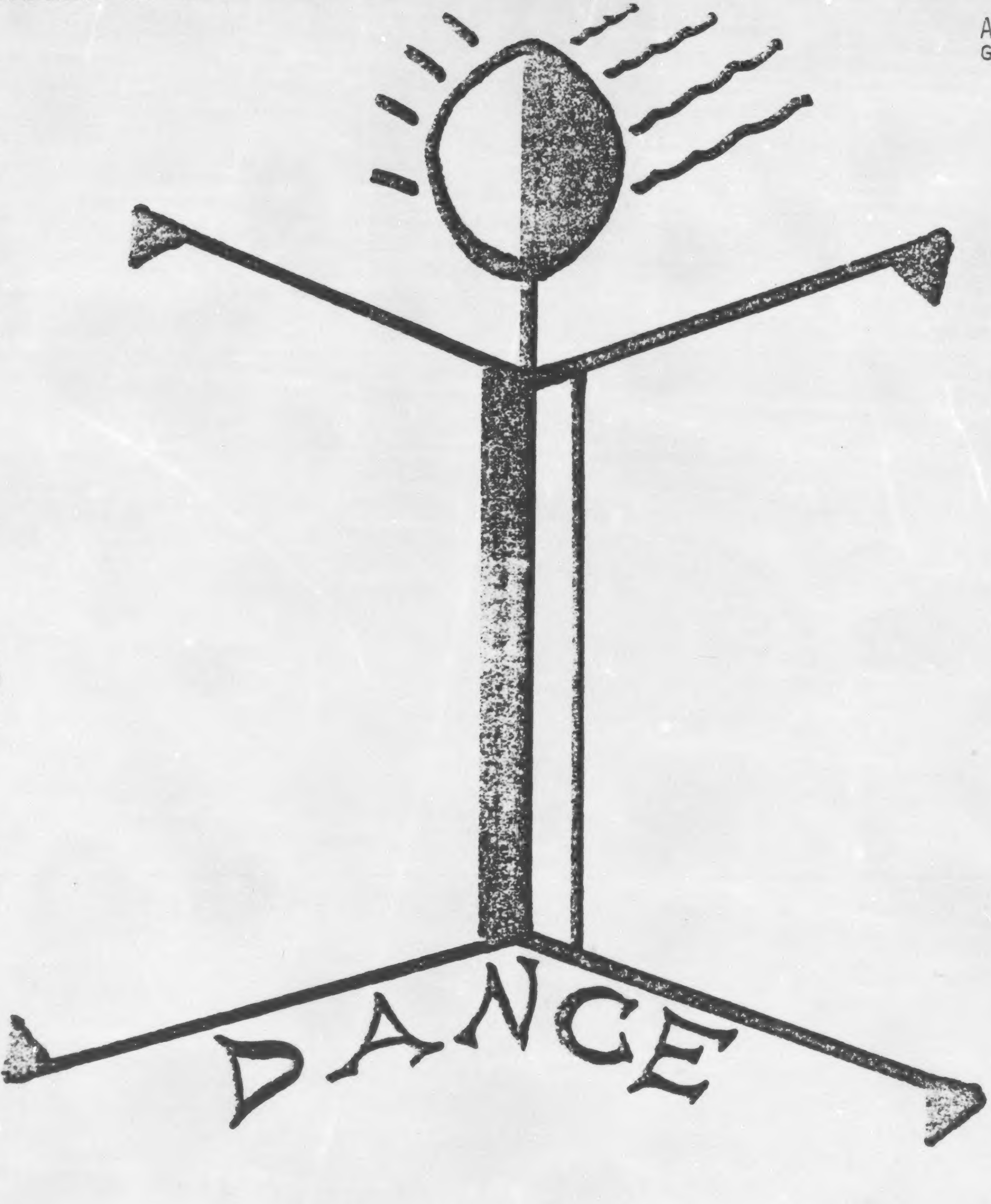
A64
GOLD



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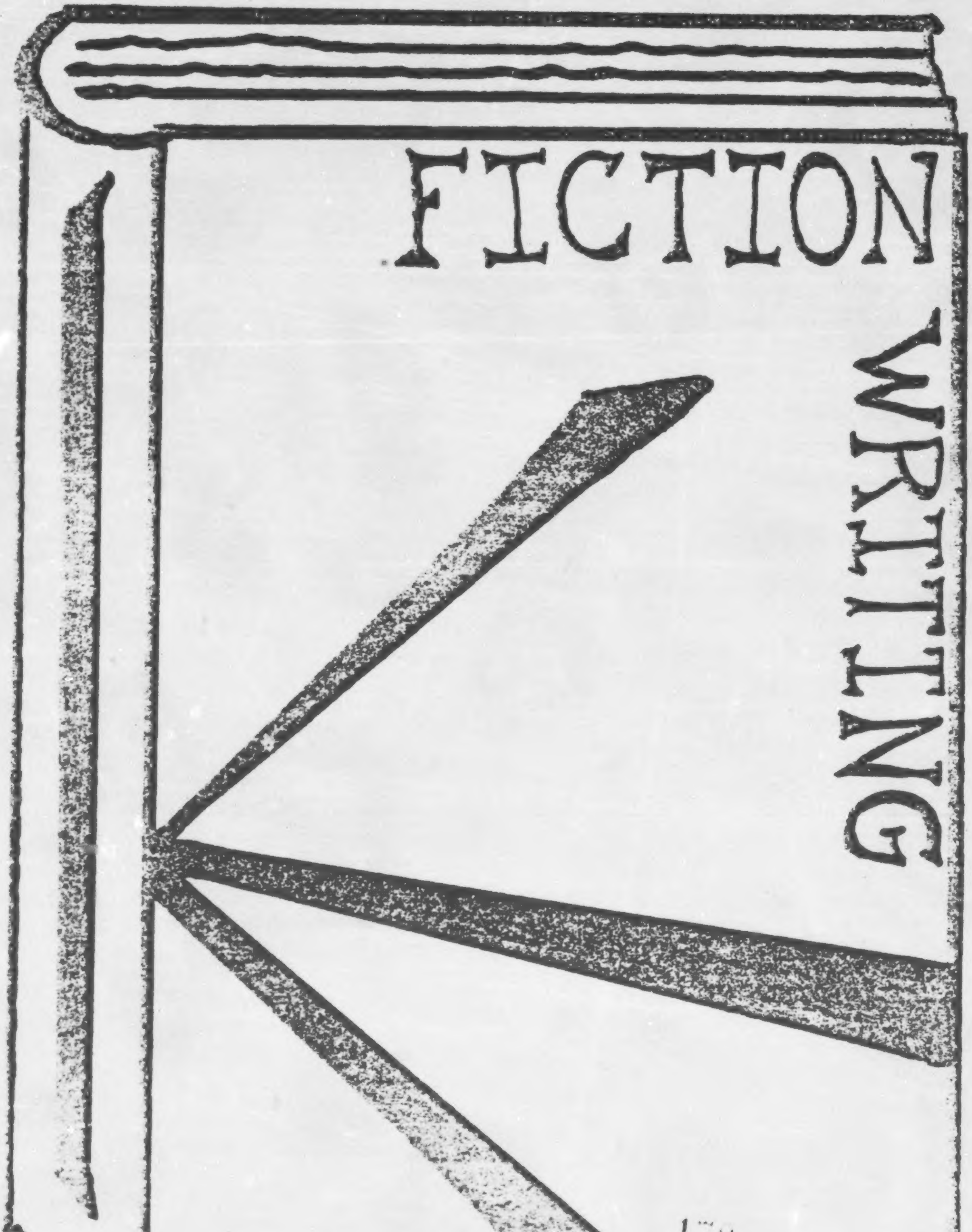

FICTION WRITING

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FICTION
WRITING

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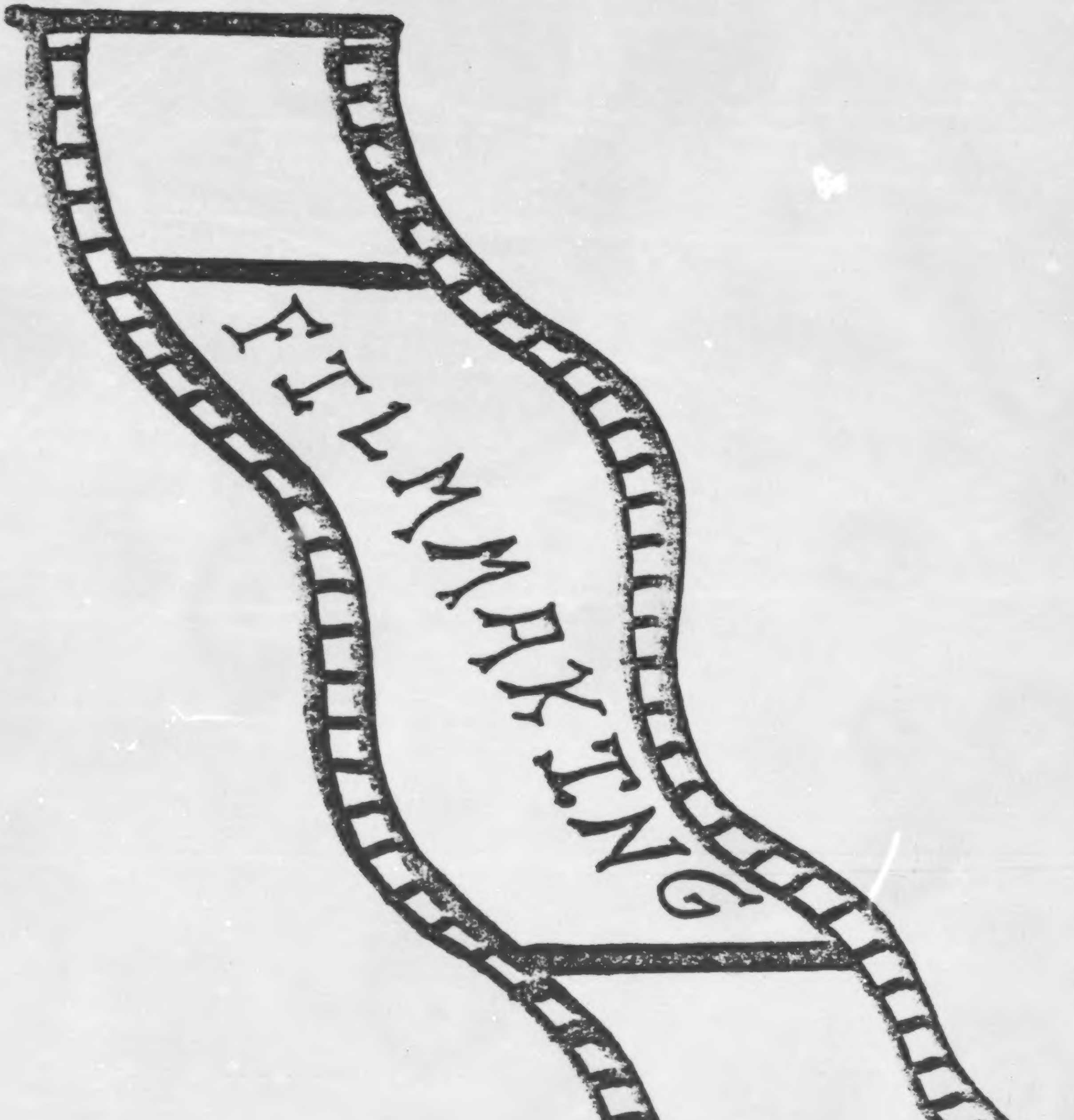
A68
PINK

THEATRE

A70 BLUE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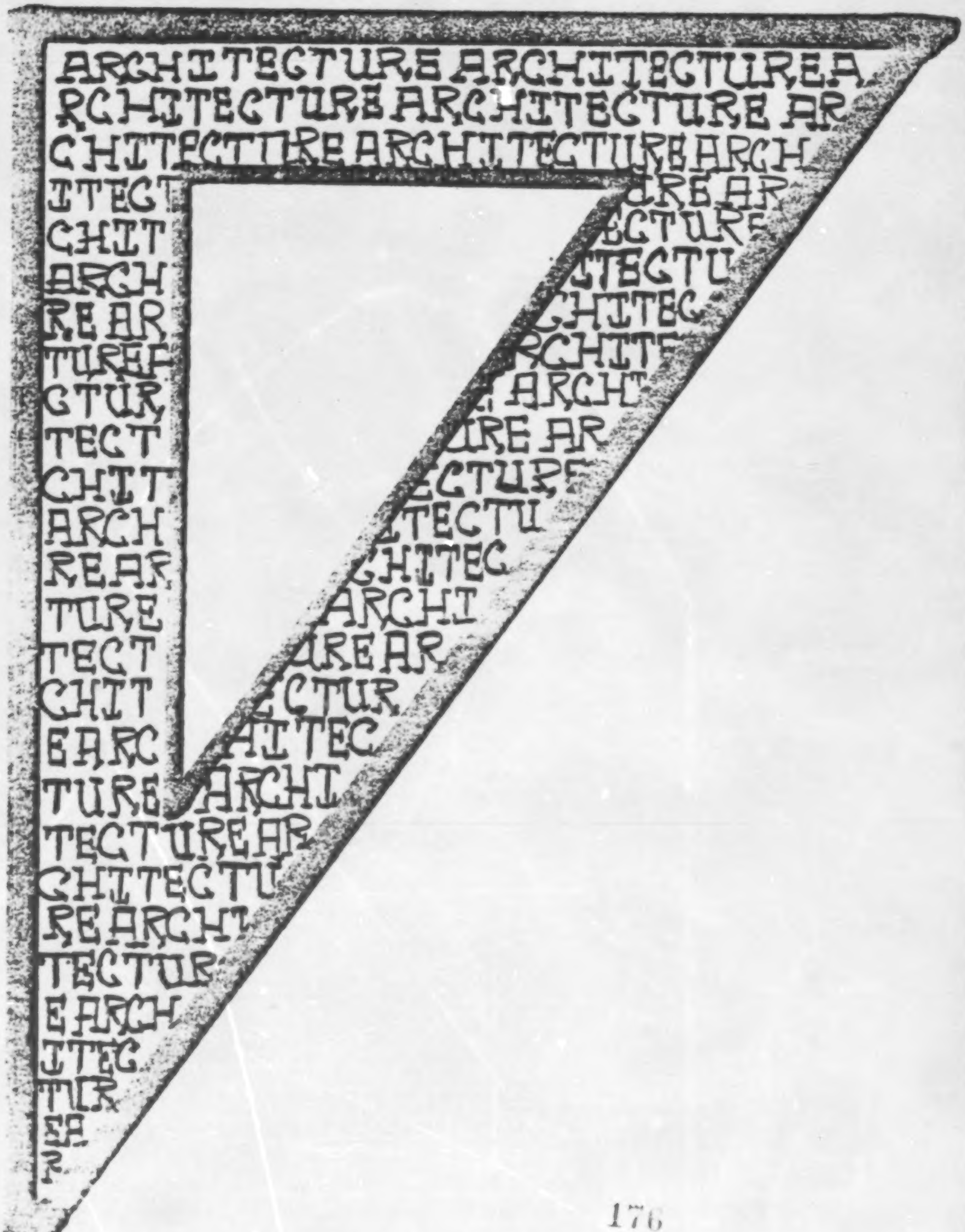
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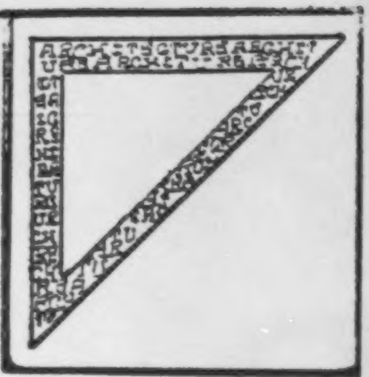
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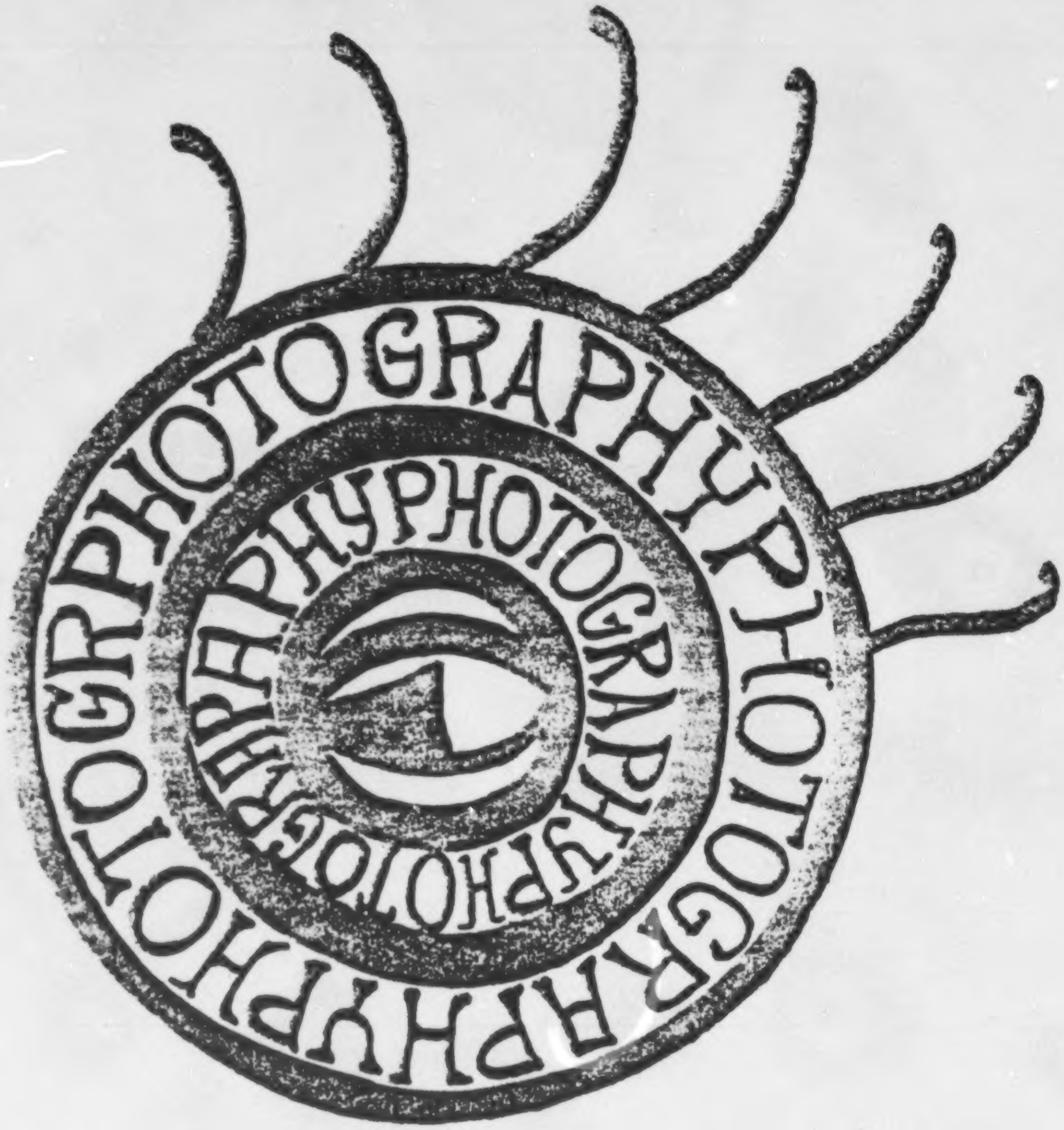
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A75 GOLD

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A76 BLUE

Toward a Definition of Creativity

THERE IS NO SUCH THING AS A RECIPE FOR CREATIVITY. YET, OVER & OVER IN THE LIVES OF GREAT ARTISTS, SCIENTISTS & THINKERS THEY: Challenge Assumptions ~ Recognize Patterns ~ See in New Ways ~ Make Connections ~ Take Advantage of Chance ~ Construct Networks

Creativity is the encounter of the intensively conscious human being with his world.

Rollo May, "The Nature of Creativity"

The creative process is any thinking process which solves a problem in an original and useful way.

H. Herbert Fox, "A Critique on Creativity in Science"

The creative process is the emergence in action of a novel relational product, growing out of the uniqueness of the individual.

Carl B. Rogers, "Toward a Theory of Creativity"

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[illegible] Department of Education.

A Poem About Yourself

Line One: Your first name

Line Two: Two adjectives that describe your personality

Line Three: Four words--adjective, noun, adjective, noun--that describe your appearance

Line Four: Five nouns, naming activities you enjoy

Line Five: Any descriptive word you choose

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A78 PINK

Toward A Definition of Creativity

In behavioristic terms, creative behavior might be defined as "1) a response, responses, or pattern of responses which 2) operate upon internal and/or external discriminative stimuli, usually called things, words, symbols, etc. and 3) result in at least one unique combination (unique to the individual, that is) that reinforces the response or pattern of responses. In general, such creative behavior may be classified as discriminative, manipulative and evaluative."

-Parnes, 1967.

Creativity is defined as the ability to make new combinations of social worth.

-John W. Haefelle

Creativity is the occurrence of a composition which is both new and valuable.

-Henry A. Murray, "Vicissitudes in Creativity"

The creative process is probably closest to problem solving, but it differs from it in a number of ways. In problem solving the imeediate goal is a specific one.... in the creative process there is no such clear goal.

-Anne Roe, The Creative Process as a Problem Solving Process.

Mathematical invention is but a case of invention in general, a process which can take place in several domains, whether it be in science, literature, in art or technology.

-Jacques Hadamard, "An Essay on the Psychology of Invention in the Mathematical Fields".

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A79 BUFF

Intelligence vs. Creativity

★ "One will find upon examination that intelligence tests essentially concern themselves with how fast relatively unimportant problems can be solved without making error--certainly the values of our society. In another culture, intelligence might be measured more in terms of how adequately important problems can be solved, making all the errors necessary and without regard for time. Such a view would be more in keeping with advanced creative processes."

-Irving Taylor, 1959, in Parnes.

★ The true test of intelligences is NOT how much mwe know how to do, but how we behave when we don't know what to do. -John Holt

★ Research shows that students grow more in knowledge when it is NOT the center of focus but merely a means of developing talents.

-Calvin Taylor

The Creative Process

★ Creative activity appears simply to be a special class of problem solving activity characterized by novelty.

-Newell, Shaw and Simon, "The Process of Creative Thinking"

Defining the Problem

★ The mere formulation of a problem is far more often essential than its solution, which may be merely a mathematical or experimental skill. To raise new questions, new possibilities, to regard old problems from a new angle requires creative imagination and marks real advances in sciences."

-Albert Einstein, in Parnes.

★ Knowing what you are looking for helps you to recignize it when you see it.

-John Arnold

★ Questions are the creative acts of intelligence.

-Frank Kingdon, in Parnes.

Preparation

★ We can have facts without thinking but we cannot have thinking without facts. -John Dewey

★ Genius, in truth, means little more than the faculty of perceiving in an unhabitual way. -William James, in Parnes.

★ The best way to have a good idea is to have lots of ideas.

-Linus Pauling

★ "Thus it may be suggested that in the act of preparation during the creative process, one is engaged in building clusters, and during the process of manipulation one is trying to find new relationships between them: to construct metaphors, if you like. The wider and more varied the field of experience, the more there is in each cluster and the more opportunities there are for original patterns to be produced.

-Haefele, in Parnes.

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[illegible] and the [illegible] Arts Education Department

A80
YELLOW.

INSPIRATION

"Ectasy" is the accurate term for the level of intensity of consciousness which occurs in the creative act...It involves acting as a total person, with subconscious and unconscious levels acting in some form of unity with conscious levels." -Rollo May, "The Nature of Creativity"

"Facts which sank at intervals out of conscious recollection drew together beneath the surface through almost chemical affinities of common elements .....there in the dark moved the phantasms of fishes and animiculae and serpentine forms of his vicarious voyages, thrusting out tentacles of association and interweaving beyond disengagement."

-John Livingstone Lowes, "The Road to Xanadu"

One morning, after having slept poorly, I woke with a start and witnessed, as from a seat in a theatre, three acts which brought to life an eopch and characters about which I had no documentary information and which I regarded moreover as forbidding. Long after, I succeeded in writing the play.

-Jean Cocteau, "The Process of Inspiration"

As I went along, thinking nothing in particular, only looking at things around me and following the progress of the seasons, there would flow into my mind, with sudden and unaccountable emotion, sometimes a line or two of verse, sometimes a whole stanza at once.

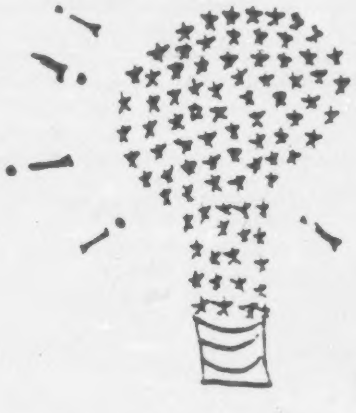
-A.E. Housman, "The Name and Nature of Poetry"

"The idea dropped into the subconscious, like a letter into a mailbox."

-Amy Lowell

It seemed that I had inside me, swelling and gathering all the time, a huge black cloud and that this cloud was loaded with electricity, pregnant, crested, with a kind of hurricane violence that could not be held in check much longer; that the moment was approaching fast when it must break. Well, all I can say is that the storm did break. It came in a torrent, and it is not over yet.

-Thomas Wolfe, "The Story of a Novel"



Inspiration is the impact
of a fact on a well-
prepared mind
-L. Pasteur

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[illegible] School Board and the USF Arts Education Department.

VERIFICATION

- "A fair idea put to use is better than a good idea kept on the polishing wheel." -Alex Osborn

- Few ideas are in themselves practical. It is for the way of active imagination in their application rather than in their means of acquisition that fail or succeed. The creative process does not end with an idea, it only starts with an idea.

  -John Arnold

- The stages of creativity are not stages at all, but processes which occur during creation. They blend together and go along concurrently.

  -John W. Haefele, "Creativity and Innovation"

- It would seem quite apparent that there is no one creative process, and there may well be as many creative processes as there are creative people.

  -H. Herbert Fox, "A Critique on Creativity in the Sciences"

★ ★ ARTS EDUCATION INSERVICE PROGRAM ★ ★ ★

FOR CURRICULUM SPECIALISTS

SCHEDULE

The program for February 25, March 3 and April 14 is designed to offer each participant a conceptual understanding of each of six arts offered in the Hillsborough County AIS Program and how they relate to the curriculum, with specific reference to ARtists-in-Schools programs. Each session will last 2 hours and 45 minutes. There will be morning and afternoon sessions each day. To receive training in the six arts components it will be necessary to attend all three days.

Participants will be divided into 6 groups and will remain with the same group for 3 days, Feb. 25, March 3 and April 21. On the final session, May 5, all participants will come toegther for a Task Oriented all-day session, which will involve application of information from the previous five days * for the purpose of developing specific models for Integration of AIS programs into individual school curricula.

DATE	February 25		March 3		April 21		May 5
Session	Morning	Afternoon	Morning	Afternoon	Morning	Afternoon	
Group #1	Theatre	Architecture	Creative Writing	Picturemaking	Music	Dance	DEVELOPING MODELS FOR INTEGRATION OF ARTISTS-in-SCHOOLS INTO CURRICULUM
Group #2	Picture-making	Creative Writing	Dance	Music	Theatre	Architecture	
Group #3	Music	Dance	Theatre	Architecture	Creative Writing	Picture-making	
Group #4	Archi-tecture	Theatre	Picture-making	Creative Writing	Dance	Music	
Group #5	Creative Writing	Picture-making	Music	Dance	Archi-tecture	Theatre	
Group #6	Dance	Music	Archi-tecture	Theatre	Picture-making	Creative Writing	

* October 28 - The Hillsborough County AIS Program
November 18 - The Creative Process and the Aesthetic Experience

A82 GOLD

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483 PINK

~WORKSHOP OBJECTIVES~

Architecture

1. Participants will be able to explain visual literacy as it relates to architecture.
2. Participants will be able to relate architecture and traditional academic disciplines in terms of integration of architecture into school curricula.
3. Participants will be able to explain architecture as a reflection of local social and cultural available materials, climate and technology.
4. Participants will be able to describe how the design process can be used to supplement traditional learning/teaching modes.

Dance

1. Participants will be able to describe the origins and nature of dance.
2. Participants will be able to explain the need for dance activities in the curriculum in terms of personal development and enrichment.
3. Participants will be able to describe the dance-in-the-schools programs already in existence in Hillsborough County.
4. Participants will be able to describe available source materials for curricular use in student enrichment efforts.

Music

1. Participants will be able to explain and use the elements of music, in an attempt to compose, teach, rehearse and perform an original group composition.-
2. Participants will be able to describe, by listening to examples of music of the masters, the predominate element of music in each example.

A84 PINK

Theatre

1. Participants will be able to describe the purposes, general concepts, methods and educational values of creative drama and theatre in schools.

2. Participants will be able to integrate insights about the nature of the theatre artist and the place of theatre artists in the curriculum.

3. Participants will be able to explain and integrate insights about the use of study guides in Theatre AIS and Theatre field experience programs.

4. Participants will be able to describe the Theatre Curriculum for Florida Schools, K-12, as recommended by the Florida Alliance for Arts Education, and Advisory Committee to the State of Florida Commissioner of Education.

Creative Writing

1. Participants will be able to describe the distinguishing aspects of the various kinds of writing; expressive, communicative and aesthetic or artistic.

2. Participants will be able to explain the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both.

3. Participants will be able to specify the contributions beyond the regular language arts and literature curriculum expected from the writers in the schools programs.

4. Participants will be able to list and explain the objectives, purposes, and possible correlations across the curriculum of the writers in the schools program.

5. Participants will be able to list and explain some of the technical aspects of poetry and fiction.

6. Participants will be able to list sources of materials for curricular use.

Picturemaking

1. Participants will be able to explain the present use of video in the Artists-in-the-Schools Program.

2. Participants will be able to illustrate how life experiences can be documented through the video process.

3. Participants will be able to operate and control video equipment.

TOWARD A DEFINITION OF CREATIVITY

(10 minutes)

Students will be asked to define creativity during an initial brainstorming session, after which the leader might present various definitions. Others might be included in the book.

> In behavioristic terms, creative behavior might be defined as"(1) a response, responses, or pattern of responses which (2) operate upon internal and/or external discriminative stimuli, usually called things, words, symbols, etc. and (3) result in at least one unique combination (unique to the individual, that is--parents'/'mine) that reinforces the response or pattern of responses. In general such creative behavior may be classified as discriminative, manipulative and evaluative." -Parnes, 1967, p. 27.

Rollo May, "The Nature of Creativity"

> Creativity is the encounter of the intensively conscious human being with his world.

Carl B. Rogers, "Toward of Theory of Creativity

> The creative process is the emergence in action of a novel relational product, growing out of the uniqueness of the individual.

John W. Haefelle

> Creativity is defined as the ability to make new combinations of social worth.

Henry A. Murray, "Vicissitudes in Creativity"

> Creativity is the occurrence of a composition which is both new and valuable.

Anne Roe, The Creative Process as a Problem Solving Process,"Psychological Approaches to Creativity in Science"

> The creative process is probably closest to problem solving, but it differs from it in a number of ways. In problem solving the immediate goal is a specific one...in the creative process there is no such clear goal.

H. Herbert Fox, "A Critique on Creativity in Science."

> The creative process is any thinking process which solves a problem in an original and useful way.

Jacques Hadamard, "An Essay on the Psychology of Invention in the Mathematical Fields."

> Mathematical invention is but a case of invention in general, a process which can take place in several domains, whether it be in science, literature, in art or technology.

Intelligence Vs. Creativity

"One will find upon examination that intelligence tests essentially concern themselves with how fast relatively unimportant porblems can be solved without making error—certainly the values of our society. In another culture, intelligence might be measured more in terms of how adequately important problems can be solved, making all the errors necessary and without regard for time. Such a view would be more in keeping with advanced creative processes." —Irving Taylor, 1959, in Parnes, p. 32.

The true test of intelligences is NOT how much we know how to do, but how we behave when we don't know what to do. —John Holt.

Creative Education

Research shows that students grow more in knowledge when it is NOT the center of focus but merely a means of developing talents. —Calvin Taylor.

THE CREATIVE PROCESS

20 minutes

A Problem Solving Process

The leader will explain that the creative process is a problem solving process which occurs each time an individual "creates" a product, whether it be a child's painting or a cake recipe or a brilliant mathematical formula. Each time the individual creates something, he/she will go through this process, which can be separated for the purpose of examination and understanding, but which often blends together as the person creates.

Creative activity appears simply to be a special class of problem solving activity characterized by novelty. —Newell, Shaw and Simon, "The Process of Creative Thinking"

Comparison

Creative Thinking	Logical Thinking
-Produces many possible answers	-results lead to one correct solution
-Has no rules to follow	-Follows definite rules
-Is flexible, adaptable, and can change or discard rules depending on situation or problem	-Is rigid, inflexible, and rules cannot change
-Seeks information only remotely connected to the facts or problems at hand	-Seeks factual information with a definite relationship to the problem
-Branches off in different directions	-Follows one line of reasoning to its conclusion

Creative Thinking	Logical Thinking
-Deals with the original, unique, and different	-Deals with existing knowledge common to a given field
-Can be intuitive or conjectured	-Can only be factual
-Does not need a particular focus or point	-Must have a focal point at which thought is directed
-Looks for what's right or appropriate to a given problem	-Tends to be analytic and critical
-Can deal with the improbably or with fantasy	-Deals with the possible or pr bably
-Can create its own reality	-Deals with reality as science knows it

This process has been variously described by psychologists who appear to agree that the process involves 3 or 4 phases. To solve the problem, the individual acqures knowledge (Bruner, 1962), undergoes Fact-finding (Osborn, 1963) or investigates contents (Guilford, 1967). The second phase of the process involves transformation (Bruner) or Idea Finding (Osborn) or Manipulation of Ideas (Parnes, 1967), or Incubation (Kaelber, 1967) Third, the individual experiences inspiration. Finally, the individual undergoes evaluation (Bruner), solution finding (Osborn), or elaboration (Wallas, 1937) or Verification (Parnes).

Defining the Problem

It should be understood that in every case, one must first define a problem to be solved. Often, it has been observed that brilliant creative solutions to problems were solved during a process in which the individual was actually trying to solve another problem which may or may not have been related to the original problem. In any event, the process begins when a person decides to solve a specific problem. (As a result of this process, the individual may create a totally unrelated (to the original problem) product, but this does not change the fact that the need to solve the problem appears to trigger the creative process.)

> "The mere formulation of a problem is far more often essential than its solution, which may be merely a mathematical or experimental skill. To raise new questions, new possibilities, to regard old problems from a new angle requires creative imagination and marks real advances in sciences."
> -Albert Einstein in Parnes, p. 122

> Knowing what you are looking for helps you to recognize it when you see it. --John Arnold

> Questions are the creative acts of intelligence. --Frank Kingdon in Parnes, p.21

Preparation. Information Gathering. Research.

PREPARATION: As the first step toward satisfying the desire, both pertinent and seemingly impertinent information are gathered. This may be through research, experimentation or exposure to experience. The process is analytical, and is a way of "making the strange familiar."

Among the salient points any educator involved with curriculum development ought to understand are the following. First, the initial stage in the process, preparation, or information gathering in order to solve a problem, involves gathering information from without, such as asking questions or "experts", collecting data or items, reading books, etc and information from within an individual's memory bank such as everything one has perceived and stored through sensory imagery as well as everything one has ever experienced. There is reason to believe that the more information an individual has stored for later recall, the more likely he is to develop a sophistocated conclusion to the problem.

> We can have facts without thinking but we cannot have thinking without facts.
> -J. Dewey

> Genius, in truth, means little more than the faculty of perceiving in an unhabitual way.
> -William James (in Parnes, p. 186)

> The best way to have a good idea is to have lots of ideas. -Linus Pauling.

During this information gathering pahse, the naturally creative individual is more likely to self "brainstorm" or consider many ideas, deferring judgement during the brainstorming process so that a variety of new combinations of old ideas becomes possible. People without this natural tendency to defer judgement can be taught this technique, thereby increasing their own ability to think creatively.

Play : "How many uses can you think of for a brick?"

The leader calls for instant quick responses to the above question, encouraging each respons by a comment such as "Yes" or "good" or repeating the idea if the leader believes everybody did not hear it. The ideas are accepted without judgement.

-----discuss brainstorming.

Osborn's rules for brainstorming :

(1) defer judgement; no criticism is allowed, of other ideas or your own.
(2) Quantity of ideas is emphasized; the more ideas in a specific length of time the better;
(3) the wildest, craziest, silliest ideas are the goal; don't play it safe or be conservative when you brainstorm;
(4) building upon other ideas is encouraged; that means you can piggyback one idea on another, adapt two previous ideas, recombine them, etc.

It is important that the leader insist that the group continue generating ideas long after the group appears to be satisfied it has provided enough. Towards the end of the brainstorming session, very original and unusual ideas are usually suggested.

The leader will follow this brainstorming session with a discussion of what happened. Some points to emphasize are the following :

1. It is important during this part of the process to ACCEPT any idea without prejudging it—the principal of deferred judgement.
2. The more ideas offered, the more likely the possibility of generating new or original ideas. In other words, it is usually necessary for the thinker to call forth the "obvious" ideas and get them out before he is free to develop more original approaches to the problem.

(Alternative game achieving same objective : Name as many quick ways to solve any of the following : improve downtown parking, improve teacher's lounge in school.)

Another way of looking at the preparation stage is to think of "idea clusters" as Haefele describes it:

> "Thus it may be suggested that in the act of preparation during the creative process, one is engaged in building clusters, and during the process of manipulation one is trying to find new relationships between them; to construct metaphors, if you like. The wider and more varied the field of experience, the more there is in each cluster and the more opportunities there are for original patterns to be produced.
>
> -"On Order and Disorder" by Haefele in Parnes, p.14)

Manipulation - Incubation

During the second stage, the individual begins to manipulate the information.Some scholars refer to the "incubation" of ideas. Of crucial importance to any educator who wishes to encourage creativity in students is the fact that this stage always take TIME. An it can be a period of frustration for the thinker who is searching out new combinations of ideas.

This stage has been referred to as transformation or idea finding.

This period of manipulation appears to begin with "conscious" manipulation, after which it continues in the subconscious where INCUBATION takes over. Some believe the two happen simultaneously.

Manipulation: Now, with all this material before him--in his mind, on the work-bench, or in piles of notes on slips of paper--the creative person begins to try to find some new pattern. He pokes at the material, shuffles it around, turns it upside down, looks at it sideways. He may seek metaphors, just as in literature poets seek them. The manipulative process is an attempt at synthesis, the putting together of hitherto unrelated concepts, and what it hopes to do is "to make the familiar strange".

Incubation: In most instances, the solution does not appear immediately. The problem is "dropped" and the person turns to some new problem. For reasons we do not fully understand, the unconscious mind keeps wrestling with the original problem. Here, the process of manipulation continues, possibly now considering other aspects of "A" and "B" that had not consciously been considered before. Anyway, something goes on, perhaps driven by the psychic tendency.

Inspiration

The third stage occurs when suddenly the answer to the problem appears to the thinker--the "light bulb in the mind" or "ah-hah" moment when there is sudden clarity and the solution to the problem appears. This stage is characterized by two phenomenon :

(1) Inspiration is always FAST, happening in a moment and
(2) Inspiration feels good.

> "Inspiration is the impact of a fact on a well-prepared mind."
> -L. Pasteur

Illumination: the answer is suddenly revealed; there is a "flash", or an "insight", a "sudden dawning." Sometimes the experience is described as "Ah-hah!" or "Eureka!" Both are cries of joy, and seem to arise from the sudden release of strong psychic tensions. The experience appears to be closely related to the release of physiological tension in the sexual act, and sometimes has been described that way.

> "Ectasy" is the accurate term for the level of intensity of consciousness which occurs in the creative act...It involves acting as a total person, with subconscious and unconscious levels acting in some form of unity with conscious levels." -Rollo May, "The Nature of Creativity"

> "Facts which sank at intervals out of conscious recollection drew together beneath the surface through almost chemical affinities of common elements ....there in the dark moved the phantasms of fishes and animiculae and and serpentine forms of his vicarious voyages, thrusting out tentacles of association and interweaving beyond disengagement.
> -John Livingstone Lowes, "The Road to Xanadu"

> One morning, after having slept poorly, I woke with a start and witnessed, as from a seat in a theatre, three acts which brought to life an epoch and characters about which I had no documentary information and which I regarded moreover as forbidding. Long after, I succeeded in writing the play.
> -Jean Cocteau, "The Process of Inspiration"

> As I went along, thinking nothing in particular, only looking at things around me and following the progress of the seasons, there would flow into my mind, with sudden and unaccountable emotion, sometimes a line or two of verse, sometimes a whole stanze at once.
> -A.E. Housman, "The Name and Nature of Poetry"

> The "germ" wherever gathered, has ever been for me "the germ of a story," and most of the stories strained to shape under my hand have sprung from a single small seed, a seed as remote and windblown as a casual hint.
> -Henry James, "Preface to the Spoils of Poynton"

> "The idea dropped into the subconscious, like a letter into a mailbox."
> -Amy Lowell

> It seemed that I had inside me, swelling and gathering all the time, a huge black cloud and that this cloud was loaded with electricity, pregnant, crested, with a kind of hurricane violence that could not be held in check much longer; that the moment was approaching fast when it must break. Well, all I can say is that the storm did break. It came in a torrent, and it is not over yet.
> -Thomas Wolfe, "The Story of a Novel"

Verification

The final stage is one of verification of an idea, or putting the idea to good use. Without this "follow up", a time when a product is made, there can be no creative process.

This is the process by which the new pattern is examined and valued. If mathematical it is susceptible to proof; if a theory, it can be tested; if a work of art, it can be exhibited for social reaction or examined to see if it is (personally) satisfying to the artist; if an invention, it can be tried to see if it "works".

Not all these stpes are necessarily the part of every creative act; certainly some creative acts appear to be purely fortuitous. Pure luck probably plays a greater part in discovery than in invention.

It should be emphasized that although the sequence can be plotted, the mechanism by which the sequence occurs is only partially understood. In order to come up with some acceptable mechanism, we have to invent entities we call the conscious, the pre-conscious (or sub-conscious) and the unconscious. These are signs we hang on the parts of the transactions that occur between an organism and its environment.

> "A fair idea put to use is better than a good idea kept on the polishing wheel." Alex Osborn
>
> Few ideas are in themselves practical. It is for the way of active imagination in their application rather than in their means of acquisition that fail or succeed. The creative process does not end with an idea, it only starts with an idea." John Arnold

The stages mentioned above are described for the purpose of analysis by educators to understand the processes necessary for creativity. It should be understood that these do not necessarily occur at the same rate and in the same order with every individual.

> The stages of creativity are not stages at all, but processes which occur during creation. They blend together and go along concurrently.
> -John W. Haefele, "Creativity and Innovation"
>
> It would seem quite apparent that there is no one creative process, and there may well be as many creative processes as there are creative people.
> -H. Herbert Fox, "A Critique on Creativity in the Sciences"

EXERCISES IN GROUP CREATIVITY

Materials needed: 5 newsprint pads. Magic markers. Masking tape.
Time:

Using one or more of three methods cited below, leader will guide the entire group to select 5 problems they are having at school which seem to have no solution. The leader provides an example first.

15-20 minutes

The leader takes one problem and guides the group to solve it using one of the following methods. Assigning a secretary or scribe to write out solutions on the newsprint pad and another to take paper and paste up on wall as ideas are generated, the leader will help the group solve the problem.

15-20 minutes

Once the group has agreed it has a solution (whether it is "good" or "right" should not be an issue) the leader will divide the class into 4 groups and give each a problem to solve. Each group will have newsprint pads, markers and masking tape. Groups are given a time limit and are encouraged to refer to the MASTER CHART of ways to proceed.

Each group assigns a leader to report results to the entire class.

Master Chart : On Newsprint, pasted with masking tape on blackboard, etc.

Group Creating

1. List all possible solutions as FAST as possible, deferring judgement.

2. Keep listing ideas because the best ideas come after the first fifty are expressed (Alex Osborn)

3. If you get stuck, think metaphorically. Make the familiar strange, the strange familiar, through metaphor, what is it like, opposite to? For example :

    A. Personal analogy—identifying oneself or someone else with an object or process....If I were a __________, how would I act?

    B. Symbolic analogy—using an image which, although technically inaccurate, is aesthetically satisfying as a way of looking at a problem—"imagine a rope that would stiffen like a bicycle chain to hold up something......"

    C. Direct analogy—making actual comparisons between parellel facts in different disciplines. "For a desalinization process, could we learn something from how a seagul lives on salt water?

    D. Fantasy analogy—making an improbable connection between the world as we know it and one where anything is possible as long as it can be imagined..."if we used trained ants for numbers, what kind of self-powered desk calculator could we build?

(Reference : "Synthesis : The Development of Creative Capacity" by William J.J. Gordon)

—at this point,perhaps a 10-minute break)

CHEVRON CREATIVITY PACKAGE

30 minutes. Materials : filmstrip machine, tape machine, etc.

Show filmstrip. Give each member of the claws a package to take back to school. Ask members to open package and review techniques listed on brochure inside. Then try ojt each idea by doing one or more of the games or exercises listed below. The purpose is to let the group experience how these techniques work.

(1) Introduce what if.....What if you could challenge a basic assumption of education in which you now participate (such as all schools must feed lunch to students, what if school lasted only 3 hours per day, etc.)

List basic assumptions. Which would you want to challenge? Divide into groups. Discuss. Have group leader report to all their conclusions.

Discuss in small groups what is "wrong" with the kitchen sink, stove, double bed, standard school desk, etc.

(2) Describe your ideal school, from scratch.

(3) A trip to outer space. Part I: You are planning a trip to outer space or the end of the world. Decide which 20 items you would take. Make a list. Part II: You are told you may take only 10 of the 20 items. Which would you take?

II. SEEING IN NEW WAYS (select one or more)

10 minutes

(1) Place a chair in the center of a circle (of 5 small groups or 1 large group). Ask each of several people to go use the chair in a new way. If they like that, add a challenge, in pairs, use the chair in a new way, etc.

(2) Pantomime transformation of objects. Leader holds in hands an imaginary substance or object, preferably with no particular definition of function—something soft and round, or elastic, or sticky, etc. The leader "plays with the space substance for a while, then passes to the person next to him/her who manipulates the substance and lets it change or transform, after which they pass onto the next person, etc.

(3) Write a poem about yourself (in book a page might be added--a poem about me) following these instructions:

Line One: Your first name
Line Two: Two adjectives that describe your personality
Line Three: Four words, adjective, noun, adjective, noun, that describe your appearance.
Line Four: Five nouns, naming activities you enjoy.
Line Five: Any descriptive word you choose.

Knowing what you are looking for helps you recognize it when you see it. -John Arnold

Originality is simply a fewsh pair of eyes. -Woodrow Wilson

III. RECOGNIZING PATTERNS

(10 minutes)

(1) Select 10 or more players with similar color or clothers, hair, shoes, etc. Have the group line up before the rest. Ask the group what all have in common. Replay, adding different challenges.

(2) As a group, make an imaginary machine with moving parts. One player begins by becoming a part which moves. Then, one by one, each person adds a part by "becoming another moving part, etc. The object of the game is to get into the game by adding some sort of part until all are playing. Or ½ of the larger group might play while the others watch, then take turns.

(3) (Materials needed: index cards)

Each person writes a single adjective on 12 index cards, such as white, triangular, transluscent, fuzzy, etc. Be specific rather than general. Now, shuffle the cards and deal the first two. List as many objects as you can that possess these two attributes. Continue through the deck.

Share with each other--note who visualizes (uses visual adjectives, hears (mostly auditory terms), who feels (uses kinesthetic adjectives) and who experiences experiences (uses adjectives related to smell and taste).

(4) The idea is to design a hand language for a specific field or category (i.e. football, traffic, aerobics, etc.) Each person selects a category of activities and then designs 25 different hand signals which would indicate a saying. phrase, or command within that category. The true test of the success of the exercise is to have the student perform the signals to see if a system of effective communication has been devised.

IV. TAKING RISKS

(10 minutes)

Anytime the individuals in this workshop participate in solving these problems they take a risk. There is always the "risk" of failure when one initiates a problem solving. There is also the "risk" of finding a poor solution or the "wrong" or inappropriate solution. These are risks because nobody intentionally arrives at a poor or wrong solution.

(1) In pairs, find out everything you can about your partner. You may do anything EXCEPT USE WORDS. After the leader observes that players seem to have found out at least some things about each other, stop the group and have each person introduce the partner and tell some things about the partner. Discuss briefly.

(2) Play blind walk in pairs. One partner must guide the other whose eyes remain closed to move from one side of the room to the other. Then switch roles. Discuss how this felt.

(3) Play giant puppet. In pairs. One person becomes a giant puppet, the other the manipulator. The puppet must move in whatever fashion is ordered by the manipulator. Play until it is observed that some manipulators are trying outlandish things. Then switch roles.

V. TAKING ADVANTAGE OF CHANCE

(10 minutes)

(1) Play freeze sculpture. All move in random fashion, maintaining an arms length from all other players. Leader sidecoaches by suggesting they allow allow their arms to use as much space as possible up and down, in circular motions or jagged motions, etc. Then call freeze. As they are frozen, ask players to try to "feel" what object or type of person or animal their body describes. When leader calls "move" players begin to move the way their frozen body suggested. Players should be encouraged to be honest and "listen" to what the body suggests rather than try to think up something "cute" or "original".
Variations for the lazy : shake arms and freeze. Have a partner name a mood or idea or think the shape of the arm suggests.....etc.

(2) Divide into groups and each group choreographs a dance with 10 steps—give each small group a box with objects in it to be interpreted. Examples:

a. rope and bucket
b. net and ball
c. chains and umbrella
d. paper bag and feathers
e. scissors and wind chimes
f. piece of wood and pillow

Have a show and perform for large group.

VI. CONSTRUCTING NETWORKS

(10 minutes)

(1) Have everyone in the workshop make a SLAM BOOK. Each person in workshop fills in information asked for on each page of everyone elses slam books.

Sample page:

a. What industry in Tampa (that you know of) has unusual, usual, interesting, ordinary left overs or supplies to share?

(Sample answer: ---the telephone company, colored wiring.
---Tampa Cigar, wood cigar boxes
---IBM, large cardboard cylinders from inside the computers

b. What source do you know of in our area that would benefit the students of our school?

(Sample answer: ---Mrs. Ping, Orgami, Japanese tea, flower ceremonies
---Oscar Bailey, Fabulous kite collection, "how to make a kite"
---Mr. Sanderson in Temple Terrace, stamp collection

There also could be pages on how to solve certain problems, how to handle certain situations for positive outcomes, etc.

--- Your resources today are each other---

(2) Try to write a short paragraph, as whimsical as possible, using all the words listed below. Only verbs, prepositions and articles can be added.

Parking meter
Shopping cart
Derrick
Television
Woman
Staircase

Igloo
Man
Manicure
Munificent
Mastodon
Philanthropic

Gyroscope
Strange
Capsule
Ancillary
Flower Power
Pumpkin

VII. MAKING CONNECTIONS

(10 minutes)

(1) Attach two pieces of string to the ceiling. Each string should hang down to within 12" of the floor, but the two strings should be far enough apart that with one string in hand you can't reach the other. The problem is to tie the two strings together with-out removing them from the ceiling. Using other props in the room is okay. Give yourself ten minutes and find as many different solutions as you can.

(2) Without lifting your pen, connect all nine dots on the next page with four straight lines. Take two minutes for this exercise.

(3) If you didn't solve problem 2, try it now with a different set of dots.

When you first began working on problem #2, your mind may have assumed the solution was to be found within an imaginary square bounded by the outside dots. However, to solve the problem you had to go beyond the page's physical limitations, just as you had to go beyond your mind's initial perceptual limitations. If you failed to solve problem #2 then #3 should have been a bit easier simply because the dots were placed well within the borders of the page. The new arrangement gave you the clue to explore the surrounding area for a possible solution.

--Creativity is a kind of mental play. To be creative, relax your grown-up inhibitions and let your mind out to play more often.

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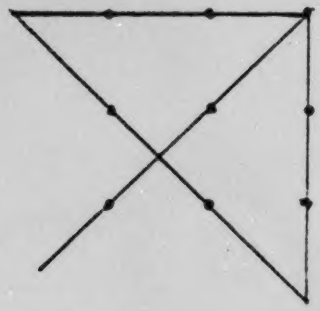
⑱ p5

the SOLUTION to PROBLEMS #2 and #3:



DESIGN OF PERSONAL SPACE

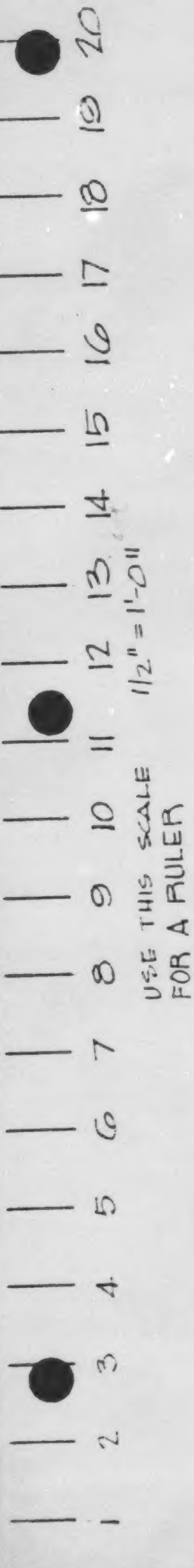
JUST SUPPOSE :

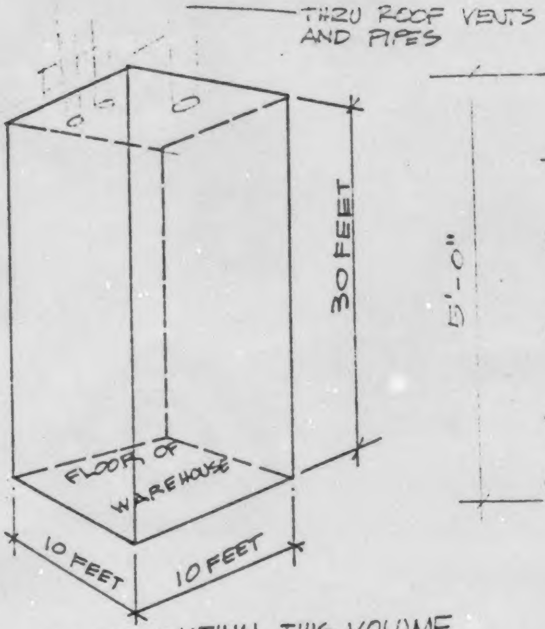
IN THE YEAR 2000, INTEREST IS STILL SO HIGH, THAT NO ONE CAN AFFORD TO BUY A TRADITIONAL HOME. LARGE WAREHOUSES ARE RENTING FLOOR SPACE FOR INDIVIDUALS TO USE ANY WAY DESIRED AS LIVING QUARTERS, BUT THE PERSON IS RESPONSIBLE FOR ANY IMPROVEMENTS WITHIN A 10 FT. BY 10 FT AREA AND SUBJECT TO THE FOLLOWING CRITERIA :

1. ALL CONSTRUCTION MUST BE WITHIN THE 10FT x 10FT AREA AND CAN EXTEND AS HIGH AS 30 FEET
2. NO BATHROOMS ARE ALLOWED — CENTRAL FACILITIES ARE PROVIDED.
3. ACCESS TO THE WAREHOUSE ROOF IS PERMITTED FOR KITCHEN EXHAUST, SOLAR ENERGY CELLS, SOLAR HEATERS, RAIN COLLECTORS, ETC. . . .
4. HEAT, LIGHT, WATER AND OTHER SERVICES FOR THE UNIT MUST BE PROVIDED BY THE TENANT
5. THE TENANT CAN BUILD ANY STRUCTURE WITHIN THE 10 FT. x 10FT. x 30FT. VOLUME.

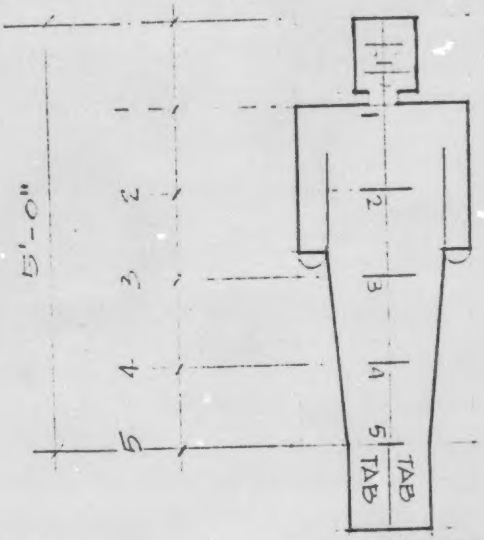
TO ILLUSTRATE YOUR SOLUTITION, USE THE FOLLOWING GRAPHIC TOOLS : (USE ONLY WHAT YOU REQUIRE)

1. BUILD A ROUGH MODEL OF THE SPACE
2. USE A SCALE FIGURE TO MAINTAIN AN AWARENESS OF SIZE AND SCALE (SEE SHEET 2)
3. DRAW SECTIONS, PLANS, AND ELEVATIONS TO ILLUSTRATE YOUR SOLUTITION.

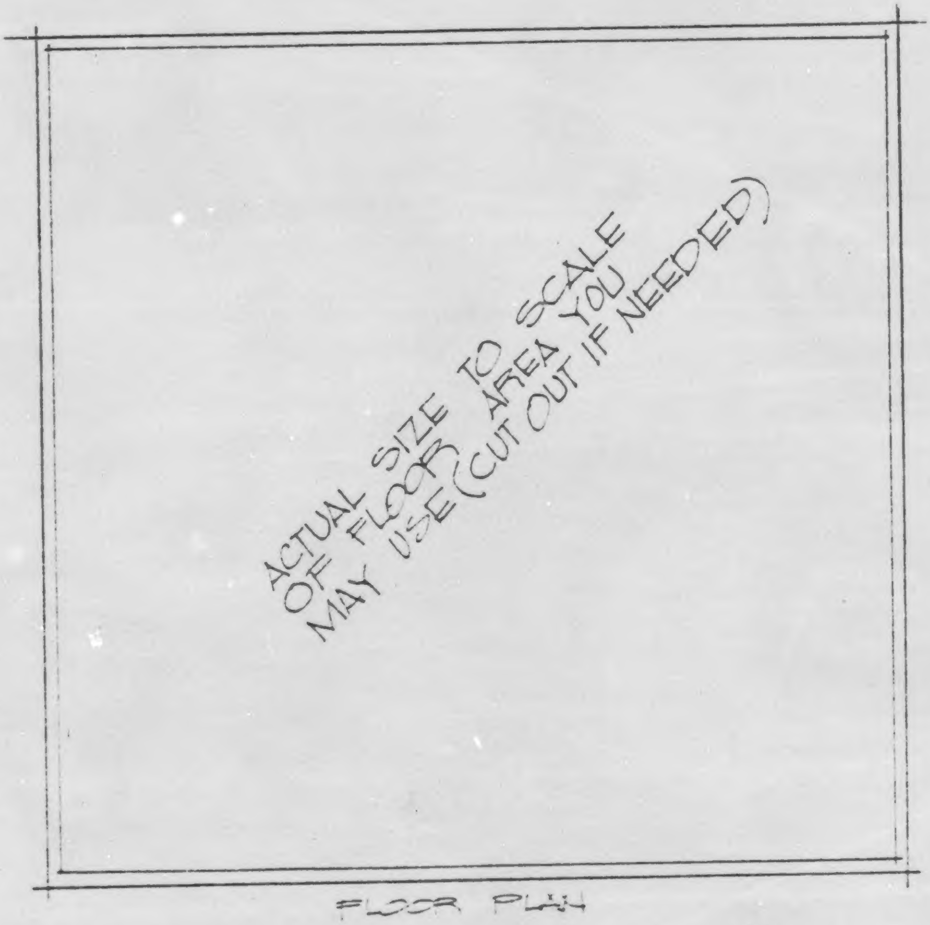

20
19
18
17
16
15
14
13
12
11
10
9
8
7
6
5
4
3
2
1
USE THIS SCALE FOR A RULER
1½" = 1'-0"


THRU ROOF VENTS AND PIPES
30 FEET
FLOOR OF WAREHOUSE
10 FEET
10 FEET

WORK WITHIN THIS VOLUME


5'-0"
1
2
3
4
5
TAB
TAB

CUT OUT SCALE FIGURE
AND STAND WITH TABS
USE AS A RULER


ACTUAL SIZE TO SCALE OF FLOOR AREA YOU MAY USE (CUT OUT IF NEEDED)

FLOOR PLAN

THE JOY OF BALLET

Carol Lee

Synopsis

From earliest times, the dance has been a vigorous expression of man's affirmation of life. Evolving from ancient Roman pantomime and medieval folk dances, the classical ballet emerged in the rarified atmosphere of Louis XIV's court at Versailles. The Joy of Ballet traces the colorful and glamorous story of classical dance as an ever-expanding art form which celebrates mans' essentially positive nature through its very physicality.

The Joy of Ballet examines recent influences of the contemporary world on ballet in the 20th century. This is reflected in how the art is uniquely expressed in the craft of the choreographer, the commitment and continuous preparation of the dancers, and the technical skill and creative efforts of the set designers, lighting technicians, and costume designers.

The major goal of The Joy of Ballet is to describe the most beloved and popular ballets from the past which serve to contrast with and enrich the 20th century repretory through their stylistic differences. A sampling of more recent ballets has also been included to provide the reader with substantial information on individual works as well as major trends in the style and direction of contemporary ballet as an art form.

The text, The Joy of Ballet, will be illuminated with the most enchanting pictorial records of the 19th century that are available and with examples of modern dance photography that attest to the phenomenal popularity of ballet art.

Chapter 1: Origins of the Ballet as a Performing Art

The history of dance reflects a uniquely illuminating story of mankind. Chapter 1 traces the origins of dance from prehistoric times through the Renaissance -- from the caveman's spontaneous efforts to express himself in movement to the fledgling steps first formulated by the companions of Louis XIV at Versailles.

Early man's need to express his loves, fears, hopes and desires with the most intimate instrument possible, his life-energy, stimulated him to participate in group dancing. As religious ideas evolved, priests directed and controlled dancing and often required the rest of the tribe to become spectators for their religious dances. Thus, both participation and spectator dance evolved in the ancient world, and continued to play an important role in Greek and Roman times.

Village dancing persisted as a colorful element in the daily life of the Middle Ages even though the early church forbade dance as a form of public entertainment, regarding it as a dangerous carry-over of paganism. Triumphal outdoor displays were inaugurated during the flowering of the Italian and French Renaissance, leading to the creation of dance for the enjoyment of spectators on a large scale. The leaders of the Renaissance also embraced dance as a political instrument through the creation of exotic forms of amusement, called balletti, which were contrived to impress foreign dignitaries. The dance element in these open-air exhibitions proved so popular that it was eventually adapted for palace performances.

Through the patronage and encouragement of Louis XIV, ballet became a profession. During his reign, ballet became a part of the Royal Academy of Music, and dancers were trained and then employed to perform for public as well as royal audiences. These dancers, in turn, were instrumental in planting the seeds of classical ballet in other European capitals where it has enjoyed continuous development and support.

Chapter 2: The Growth and Refinement of Ballet

Chapter 2 discusses the development of ballet as a profession. The 18th century visionary giant of the ballet, Jean Georges Noverre, consolidated the multi-faceted developments of the ballet within a consistent and logical philosophy of art. Noverre not only perfected the notion of the ballet d'action, in which the dancing itself extends the dramatic action in a ballet, but he also set the standards for ballet training and production with his important literary contributions. The greatness of Noverre is still being discovered one hundred years after his death.

The French Revolution unwittingly aided the growth of ballet; its accompanying hardships prompting a mass exodus of dancers from France looking for employment. In Russia, Charles Didelot built upon Noverre's advanced ideas of classical ballet by incorporating the vibrant slavic penchant for dancing in his works. Didelot's brilliant understanding of the Russian body and its unique artistic potential shaped the rich Russianized version of ballet's French heritage.

The 19th century's Romantic Era witnessed a golden age of ballet in France. Choreographic works emphasized the depth and meaning of man's feelings and desirability for his escape into the supernatural world. The cult of the ballerina also emerged during these years as technical advancements were evolved on her behalf. During a period of decadence which followed the glories of the Romantic stage, ballet all but disappeared in Western Europe. In Russia, an expatriot Frenchman, Marius Petipa, became the supreme leader in both the technical and artistic balletic development at the close of the 19th century.

EDUCATION THROUGH IMPROVISED DRAMA

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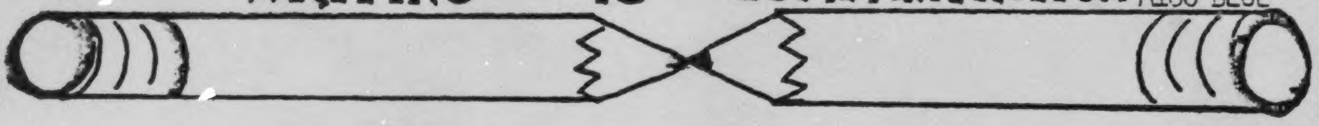
WRITING IS COMMUNICATION

A106 BLUE



* * *

Husbands and wives
With Children between them
Sit in the subway;
So I have seen them.

One word only
From station to station
So much talk for
So close a relation

-Miriam Hershenson

* * *

Five functions of communication are controlling, expressing feeling, informing, ritualizing, and imagining. Five functions of art are........

* * *

The deepest need of man is the need to overcome his separateness, to leave the prison of his aloneness.

-Eric Fromm

* * *

Stated in its broadest sense, the purpose of education is to enable man to realize his potentialities as a human being....It is a prime function of the schools to increase the user's power over language, and provide him with keys to the treasures of knowledge, experience, and pleasure that control of language has made possible.

-Northrop Frye

* * *

We don't waste enough in school. We hoard our old ideas or charts to be used again and again like stale bread. Ideas are never the same again, even those of the masters; even if the only change is in our own mood or reapproach. Yet there's never a shortage of ideas if the stimulus is there.

-Sylvia Ashton-Warner, Teacher

* * *

It is a mistake to leave the intellectual and emotional development of young children to chance.

-Benjamin Bloom

* * *

The teacher who believes that a student creates a work of art by exercising an inner, capricious faculty will not look for the conditions under which he can, in fact, do creative work.

-B. F. Skinner

The Artists-in-the-Schools Inservice Program - a project of the Arts Council of Tampa-Hillsborough County in cooperation with the Hillsborough County School Board and the USF Arts Education Department.
[illegible]

I. POETRY IS FUN, AND SO ARE THE VISUAL ARTS

Jenny kissed me when we met,
Jumping from the chair she sat in.
Time, you old thief,
You love to put sweets into your list:
Put that in!
Say I'm lonely.
Say I'm sad.
Say that health and wealth have missed me.
Say I'm growing old--but add
Jenny kissed me.
Leigh Hunt

Once in a fit of passion,
I cried with desperate grief,
"Oh, Lord, my heart is black with guile:
Of sinners, I am chief!"

Then stooped my guardian angel
And kissed me from behind:
"Vanity, my little man.
You're nothing of the kind."
-Unknown

Whenas in silks my Julia goes
Then, then, methinks, how sweetly flows
The liquifcation of her clothes.

Next when I cast my eye and see
That brave vibration both ways free--
Ahh, how that glittering taketh me!
Robert -Herrick

I, Bertol Brecht, make friends with people,
And I wear a derby on my head as others do,
And I say, "What strangely, stinking creatures."
And I say, "No matter. I am, too."
-Brecht

Here a pretty baby lies
Lulled asleep with lullabies
Tread softly that you do not stir
The easy earth that covers her.
Robert Herrick.

Eight O'Clock

He stood, and heard the steeple
Sprinkle the quarters on the morning town.
One, two, three, four, to market-place and people
It tossed them down.

Strapped, noosed, nighing his hour,
He stood and counted them and cursed his luck;
And then the clock collected in the tower
Its strength, and struck.

A. E. Housman, Shropshire Lad.

****

Is my team ploughing
That I was used to drive
And hear the harness jingle
When I was man alive?

Ay, the horses trample
The harness jingles now;
No change though you lie under
The land you used to plough.

Is football playing
Along the river shore,
With lads to chase the leather,
Now I stand up no more?

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.

Is my girl happy
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?

Ay, she lies down lightly.
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?

Yes, lad, I lie easy,
I lie as lads would choose
I cheer a deadman's sweetheart,
Never ask me whose.

INDUCTIVE READING OF POETRY

Paraphrasable Content or Physical Situation	Who is speaking -- Who is present -- Who is spoken to -- Where is it -- When is it -- What is happening --
Major Metaphor	Vehicle -- Tenor--
Feeling	The poem's appeal to the reader's senses --
Tone	The poet's attitude toward his material, his audience, himself --
Intention	The effect, result, or purpose the poem seems to have achieved. (We discuss the poem's intention -- which we can ifer -- and not the poet's intention -- which we can never know.) --

I. A. Richards

William W. West

Various Literary Forms

I. Poetry

Couplets:

The trouble with a kitten is that
Eventually it becomes a cat.

Triplets or Tercets:

The thunder rumbles.
The sky grumbles.
The water tumbles.

Quatrain (with single metaphor)

A silver-scaled dragon with jaws flaming red
Sits at my elbow and toasts my bread.
I hand him fat slices, and then, one by one,
He hands them back when he sees they are done.
-William Jay Smith

Haiku - Three lines totaling 17 syllables, with 5 in the first and third lines and seven in the second. The subject matter should be about nature; the poem should contain an image of permanence and an image of change; and it may make an indirect comment on life.

(These translations do not follow the rules.)

A red morning sky
For you, snail;
Are you glad about it?
-Issa

Stillness:
The sound of the petals
Sifting down together.
-Chora

(This one does.)

Folded wings of moth
Resting on the temple
gong
Sunset glow departs.
-Nishi

Tanka - Exactly the same as the haiku, with the addition of the ageku, which consists of two additional lines of seven syllables each for a total of 31 lines.

Blinking Star
Looking in the sky
I saw a bright falling star
Zooming through the dark
My mistake - it's an airplane
With its blinking lights so bright.
-Marsha

The Queen
The dew is kissing
The dainty queen butterfly
She is a monarch -
In her robes of black and gold
She always reigns in glory.
-Kristin

from Ruth K. Carlson, Sparkling Words, p. 128

Chain haiku or chain tanka--a series of related verses permit more depth, development, and even a kind of narrative.

Cinquain - Invented by Adelaide Crapsey of Rochester, New York, has five lines of 2, 4, 6, and 8 [illegible] respectively. The double cinquain has five lines of 4, 8, 12, 16, and 4 syllables respectively. Some teachers further specify the following form:

First line: one word, giving title.
Second line: two words, describing title.
Third line: three words, expressing an action.
Fourth line: four words, expressing a feeling.
Fifth line: one word, a synonym for the title.

These be
Three silent things:
The falling snow...the hour
Before the dawn...the mouth of one
Just dead.

Still as
On windless nights
The mooncast shadows are,
So still will be my heart when I
Am dead.
-Adelaide Crapsey

Various Literary Forms

II. Prose (For Creative Writing in the Elementary School)

1. Holiday cards (Christmas, Halloween, St. Valentine's Day, etc.)
2. Letters to sick or absent students
3. Pen Pal Correspondence
4. Journals, diaries, autobiographies
5. Personal experiences
6. Jokes
7. Tall Tales
8. Anecdotes about pets
9. Family legends
10. Stories about trips
11. Dreams and daydreams
12. Descriptions of pictures, (How do you feel about this picture? What is happening? What will happen next? Why?)
13. Dramatic incidents from experience, family life, historical events, literature, film and television, current events, imagination.
14. Codes, customs, and commandments (Class code; A Pre-Teen Code, etc.)
15. Radio, film, or television script
16. Advertisement or commercial (AIDA formula: Attention, Interest, Desire, Action)
17. Science experiment
18. Historical event
19. News story
20. Feature story
21. Character sketch
22. Extension of a literary story or an historical event
23. Captions for pictures; interpretations of cartoon sequence
24. Script for drama, film, or television
25. First-person narrative (dramatic monologue)
26. Narrative from point of view of inanimate object or animal
27. Notes to be passed in school
28. Friendly letters
29. Riddle (For example: give five clues to the identity of a classmate)
30. Self analysis or evaluation
31. "You are there!" dramatization
32. Travel brochure on a self-selected country
33. Local, state, national, or international problem-solution
34. Interview (real or imaginary or projected
35. Serial
36. Pourquoi (Why) story - "Why the sky is blue...."
37. Fairy tales
38. Fables (Interesting animal character + Action = moral. Determine character and moral and work out the action)
39. Impressionistic prose-poem
40. short story

III. Stimuli for Writing

1. Call attention to physical sensations (sounds, feelings, smells, etc.)
2. Present pictures, photographs, films, abstract art objects, etc.
3. Present realistic problem situations (life in the slums; fire, etc.)
4. Read orally or play records of oral or choral reading or drama
5. Use literature of any kind.

GOOD NEWS, BAD NEWS SCRIPT

LOCATION - ACTION

BAD NEWS

LOCATION	ACTION
Artist home, exterior	Artist comes out front door, carrying violin, running to car as finish eating a banana or piece of toast.
Close up of flat tire	Sees flat tire, looks at watch , rushes to corner
Pay phone	pay phone, calls, gets no
Artist car	answer, returns to car, starts to fix flat. Cut to end of flat sixing, Artist gets into car and drives off...
Train crossing	We see long line of trains
Artist in car	we see artist frantically looking at watch, leaning out car window, looking ahead to see if caboose is coming
Train crossing	We see gates slowly rise, cars begin to move.
Artist in car	Officer is giving Artist a ticket, artist is looking at watch.

LOCATION	ACTION
Outside school	We see Carol and Joe and Joan (and Ms. Baker?) frantically pacing back and forth in front of school, anxiously looking down the street, checking watches...
Inside class	Children are restless, teachers are looking at watches, trying to keep kids quiet...
Outside school	C.S., Joe and Carol decide to go in and lead group singing...
Inside class	Joe and Carol lead group singing, kids are bored stiff, but at least all movi ng to same rhythm... teachers are still trying to keep discipline.
Outside School	Artist drives up, enters wrong way on one way, other car meets it, artist must back out circle around and enter right way, all parking places are full.
Street	Artist drives down around end of school, parks, gets out of car with violin, runs back down street to school
Outside front office	Artist rushes to front office and enters...
nside front office	Secretary is on phone, ignores Artist who tries to get her attention, she motions

ALTERNATIVE TO TRAIN CROSSING/POLICE STOPPING: Streets in Temple Terrace:

Location	Action
Streets in Temple Terrace	We see Artist driving down one street, soon we see him returning, taking another turn, then we see him making a U turn and coming back, turning again, finally, getting out of car, going to a house to get directions, housewife comes out, points in several directions, artist returns to car, makes another U turn
	Meanwhile, we would cut in and out of the school scenes, Joe and Carol in front, teaches trying to control kids, group sing, etc.

LOCATION	ACTION
(front office, still)	him to sit down and wait, he does, finally she gets up, moves to counter, he asks her where 3rd grade Pod is, she says it is about time you got here, then gives extremely convoluted directions, artist leaves...... Secretary goes back to phone.
INSIDE CLASSROOM	Artist enters, all singing, no one notices him.. then C.S. whispers to Carol and Joe who at this point have started to enjoy group singing, they notice Artist, who is getting violin out of case....... C.S. introduces Artist after making several announcements and telling everybody to behave. Artist asks the kids to move desks and chairs and set up an auditorium situation.... they do it.... Artists begins concert. Teacher keeps shoving down children who stand...Another reads the paper, another records grades in rollbook, another manicures nails. Kids give little attention to artist who still tries. Teacher goes and gets one group to leave because of reading or phys. ed....This

LOCATION	ACTION
INSIDE CLASSROOM, still	disturbs those who are trying to listen. Another teacher grabs a child in second row, drags him or her out, disturbing all the rest, then fire drill takes all out, we see artist playing in empty room. Finally C.S. returns, gets artist to leave, too.....
OUTSIDE SCHOOL	We see artist walking to car, getting to car
Close up of flat	We see flat tire.............

GOOD NEWS

LOCATION	ACTION
Artist at telephone	Artist is writing notes in appointment book as he calls school to confirm time and get directions...
Artist's home	Artist comes confidently out of door of home, carrying violin, wearing conductor's tux...
ROLLS ROYCE	Gets into chauffer driven Rolls....
(or Sub)	We see them driving down street
OUTSIDE SCHOOL	Artist drives up in chauffer driven car to front of school
Close up of Welcome Sign	We see huge welcome sign
FRONT OF SCHOOL	Rolls drives to front office door, Chauffer opens door for artist, we we that chauffer is really Joe Testasecca, Artist exits car with violin (followed by Carol or Elaine who carry it for him) into front office....
INSIDE FRONT OFFICE	Artist enters as Secretary is on intercome, she smiles warmly, then takes tray of

LOCATION	ACTION
INSIDE FRONT OFFICE, still	coffee and paper to artist, asks him to take a seat, he sits, sips coffee.....Secretary assures him C.S. is coming. Enter C.S., who greets artist warmly, after a few more sips, C.S. leads artist out the door....
OUTSIDE HALLWAY OF SCHOOL	We see C.S. leading Artist, who is preceeded by children with baskets of rose petals, strewing them to his right and left...as he makes his way to Pod 3.....
INSIDE POD	Enter C.S., children with rose petals and artist. Chairs are neatly arranged in auditorium fashion, C,S. introduces artist to head of team. Artist opens violin case and readies to perform as children file quietly into seats, smiling and looking like little angels. As their teachers ask artist if spending 2 hours per day for the past two weeks to prepare the children is enough, children sit quietly without being told. When artist is ready, C.S. introduces artist as teachers take their seats, ready to listen attentively. Artist begins playing.

LOCATION	ACTION
INSIDE POD, still	We see attentive, smiling children listening. Enthusiastic applause.... One child rises, presents artist with plaque of appreciation, teachers rush to congratualte artist, C.S. escorts him out as he waves goodbye to children and they wave back.........
	END HERE ....or
OUTSIDE HALLS OF SCHOOL	C.S. escorts artist down hall, and to waiting chauffer driven car, where chauffer is holding door open...... Artist gets into car, drives off into sunset..........

GOOD NEWS

The artist had called the school the day before his appearance to check with the secretary on exact directions to the school and to confirm the time, date and place, so he felt confident as he left the house an hour and a half before the engagement. He felt tails were the appropriate dress to inspire confidence in the image of the artist which is sometimes viewed askance by educators. (WAIT FOR CORRIDOR SHOT) Upon his arrival at the school one hour before the call, he went directly to the office. He was introduced to the secretary, who gave him a cup of coffee and the paper, and assured him that his escort, the curricuoum specialist, would be with him immediately... she had paged her when he had pulled up in front of the school. (Joan talks....) A delightful young student strew rose petals in his path as the artist proceeded to the classroom where the children were waiting like little angels.

(wait) When a teacher asked if three weeks preparation at two hours a day was sufficient, he said that was just marvelous.

(Joan introduces him)

At the end of the performance, one of the students presented the artist with a plaque of appreciation and the curriculum specialist escorted him back to his car.

GOOD NEWS.

BAD NEWS

The artist got up late. He was in an awful rush and grabbed breakfast on the run. He threw his violin in the car and tried to start it.....to no avail.

Meanwhile, the teachers in the school were trying to keep the children from climbing the walls.

After (uh) fiddling under the hood, the artist finally got the car started...........

Officials from the school administration and the Arts Council were pacing up and down in front of the school......The curriculum specialist was at wit's end...

Finally, the artist was on the road, trying to find the school. (trying and trying to find the school).

But meanwhile, back at the school, things were getting worse and worse.

Finally, the artist found the school, but couldn't find a parking space for two blocks. // After at least one futile attempt to find the office, he barged in, only to find the secretary on the phone, talking about microwaves and General Hospital. He used every trick he could think of to get her attention.

Well, he did find ~~found~~ the classroom. Just before he entered the room he paused for a second. The sound reminded him of the DeMille films he had seen just before they threw the Christians to the lions.

(WAIT while tables are moved.-.)

After much hubub, the seating problem was solved. He began his presentation.

(Joan comes in)

On top of everything else, before the artist finished his scale, there was a fire drill. All the children had to leave.

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL ______________________________

PLAN DEVELOPER ______________________________

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

II. Desired benefits for Children:

Teachers:

Administrators:

Parents:

Others:

A123

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

IV. Strategies selected for Program Implementation.

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completion

BEST COPY AVAILABLE

APPENDIX B

Evaluation Instruments

Note: Instruments used for Workshop III, IV and V are the same within AIS program areas except for Music. After Workshop III and based on feedback from the participants, modifications were made in the feedback instrument for Music for Workshops IV and V.

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

Workshop I: October 28, 1981

Feedback

We are attempting to develop a model for inservice training of personnel involved in Artists-in-the-Schools (AIS) Programs. Your feedback on the relative helpfulness of the various workshop components will assist us with our efforts.

Your opinions are very important but you will not be individually identified when the results are analyzed. Only group analyses will be performed.

Please fill in the following information and then proceed by completing the rating scales for the components indicated.

Your Name:____

Position:____ Principal :____ Curriculum Specialist:____ Teacher:____ Other- Please Specify__________

Gender:_____Male:_____Female

Please respond to each item by using the rating scale provided. You are encouraged to explain why you chose the rating you did for each item. This will allow us to identify changes needed and to make improvements in the model.

When you are finished completing this feedback instrument, please return it to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your help.

Components		Ratings						
	MORNING	Very Helpful						Not Helpful
1. Orientation		7	6	5	4	3	2	1
Rating Explanation:____________________								
2. Scavenger Hunt		7	6	5	4	3	2	1
Rating Explanation:____________________								
3. Using Arts to Teach About the AIS Program		7	6	5	4	3	2	1
Rating Explanation:____________________								
4. AIS Training Program Book		7	6	5	4	3	2	1
Rating Explanation:____________________								
5. Free Stuff Booklet		7	6	5	4	3	2	1
Rating Explanation:____________________								

6. Learning Centers or Exhibits

Very Helpful — 7 6 5 4 3 2 1 — Not Helpful

a. Artists in Education and the Arts Council 7 6 5 4 3 2 1

Rating Explanation:____

b. AIS Program Administration 7 6 5 4 3 2 1

Rating Explanation:____

c. Architecture/Sculpture 7 6 5 4 3 2 1

Rating Explanation:____

d. Poetry/Creative Writing 7 6 5 4 3 2 1

Rating Explanation:____

e. Dance 7 6 5 4 3 2 1

Rating Explanation:____

f. Music 7 6 5 4 3 2 1

Rating Explanation:____

g. Picture Making 7 6 5 4 3 2 1

Rating Explanation:____

h. Theatre 7 6 5 4 3 2 1

Rating Explanation:____

7. Time Line 7 6 5 4 3 2 1

Rating Explanation:____

8. Computer Questions 7 6 5 4 3 2 1

Rating Explanation:____

9. Question Box 7 6 5 4 3 2 1

Rating Explanation:____

AFTERNOON

10. Artists and Arts Consultants Panel "Everything You Always Wanted to Know About an Artist" Panel Discussion 7 6 5 4 3 2 1

Rating Explanation:____

On the reverse side of this page and/or page 1, please add any further comments you may have that may help us to improve this AIS inservice training program model.

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM
WORKSHOP II - November 18, 1981

Creativity and the Aesthetic Experience
Feedback

We are continuing our efforts to develop a model for inservice training of personnel involved in Artists-in-the-Schools (AIS) programs. Your feedback on the relative helpfulness of the various activities of Workshop II will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed.

Please furnish the following personal information and then proceed by responding to the feedback items.

Your Name____

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other (please specify) ______________

Sex: Male Female

****

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you are finished completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

A.M.

Activities	Ratings/Responses						
	Very Helpful						Not Helpful
1. a. Defining Creativity	7	6	5	4	3	2	1
b. Discussion of Intelligence vs. Creativity	7	6	5	4	3	2	1

Rating Explanation (a):____

Rating Explanation (b):____

c. What is your definition of creativity? (Perhaps it agrees with those presented today)______________________________

____

____

____

2. The Creative Process

Very Helpful Not Helpful

a. Overall Discussion of the Creative Process as a Problem Solving Process 7 6 5 4 3 2 1

Rating Explanation:______________________________

____

b. Comparison between Creative and Logical Thinking 7 6 5 4 3 2 1

Rating Explanation:______________________________

____

c. Discussion and Related Activities concerning:

(1) Defining the Problem 7 6 5 4 3 2 1

Rating Explanation:______________________________

____

(2) a) Stages: Stage 1: Preparation or Information Gathering 7 6 5 4 3 2 1

Rating Explanation:______________________________

____

b) Stages: Stage 2: Manipulation/ Incubation 7 6 5 4 3 2 1

Rating Explanation:______________________________

____

c) Stages: Stage 3: Inspiration 7 6 5 4 3 2 1

Rating Explanation:______________________________

____

(d) Stages: Stage 4 - Final Stage-Verification   Very Helpful 7 6 5 4 3 2 1 Not Helpful

Rating Explanation: ________________________________

____

3. Exercises in Group Creativity   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

4. Chevron Creativity Package Activities

a) Challenging Assumptions   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

b) Seeing in New Ways   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

c) Recognizing Patterns   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

d) Taking Risks   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

e) Taking Advantage of Chance   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

f) Constructing Networks   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

g) Making Connections   7 6 5 4 3 2 1

Rating Explanation: ________________________________

____

5. a) As a result of today's workshop, what amount of new knowledge did you gain about creativity?

A Great Amount — None

7 6 5 4 3 2 1

Rating Explanation: ____________________

____

b) How helpful do you think this knowledge will be with your efforts to have the AIS Programs integrated into the curriculum of your school?

Very Helpful — Not Helpful

7 6 5 4 3 2 1

Rating Explanation: ____________________

____

6. a) As a result of today's workshop, what amount of new knowledge did you gain about the creative process and its implementation?

A Great Amount — None

7 6 5 4 3 2 1

Rating Explanation: ____________________

____

b) How helpful do you think this knowledge of the creative process and its implementation will be with your efforts to have the AIS Programs integrated into the curriculum of your school?

Very Helpful — Not Helpful

7 6 5 4 3 2 1

Rating Explanation: ____________________

____

P.M. - The Aesthetic Experience

Very Valuable — Not Valuable

7. How valuable was the Tampa Museum tour? 7 6 5 4 3 2 1

Rating Explanation: ____________________

____

[illegible] How valuable was the discussion of the aesthetic experience? 7 6 5 4 3 2 1

Rating Explanation: ____________________

____

9. As a result of this workshop, do you understand the value of the aesthetic experience within the regular curriculum of your school?

____

____

On the reverse side of this page, please add any further comments you may have that you think would help us to improve Workshop II of the AIS Inservice Training Program model.

A

ARTISTS-IN-THE-SCHOOLS INSERVICE
TRAINING PROGRAM

WORKSHOP [✓ III], IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools (AIS) programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop III, IV and V will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ____

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

ARCHITECTURE COMPONENT

Rating/Response

OBJECTIVES BASED ACTIVITIES	A High Level Level of Proficiency						A Low Level of Proficien
What level of proficiency do you think you have reached relative to the following behaviors?							
1.) Explaining visual literacy as it relates to architecture.	7	6	5	4	3	2	1
2.) Relating architecture and traditional academic disciplines in terms of integration of architecture into school curricula.	7	6	5	4	3	2	1
3.) Explaining architecture as a reflection of local social and cultural available materials, climate and technology.	7	6	5	4	3	2	1
4.) Describing how the design process can be used to supplement traditional learning/teaching modes.	7	6	5	4	3	2	1

Rating Explanation: ______________________________

Rating Explanation: ______________________________

Rating Explanation: ______________________________

Rating Explanation: ______________________________

Please continue on next page.

Other Feedback

Very useful — Not at all

Please rate the materials that were used and/or handed out: 7 6 5 4 3 2 1

Rating Explanation: ______________________________

Please indicate your overall rating of this component: 7 6 5 4 3 2 1

Rating Explanation: ______________________________

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model.

Thanks again.

D

ARTISTS-IN-THE-SCHOOLS INSERVICE
TRAINING PROGRAM

WORKSHOP [✓ III], IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools (AIS) programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop III, IV and V will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ____

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ____________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

DANCE COMPONENT

Rating/Response

OBJECTIVES BASED ACTIVITIES	A High Level Level of Proficiency	A Low Level of Proficien

What level of proficiency do you think you have reached relative to the following behaviors?

1.) Describing the origins and nature of dance. 7 6 5 4 3 2 1

Rating Explanation: ____________________

2.) Explaining the need for dance activities in the curriculum in terms of personal development and enrichment. 7 6 5 4 3 2 1

Rating Explanation: ____________________

3.) Describing the Dance-in-the-Schools programs already in existence in Hillsborough County. 7 6 5 4 3 2 1

Rating Explanation: ____________________

4.) Describing available source materials for curricular use in student enrichment efforts in dance. 7 6 5 4 3 2 1

Rating Explanation: ____________________

Please continue on next page.

Other Feedback

	Very useful				Not at all	
Please rate the materials that were used and/or handed out:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

____

____

Please indicate your overall rating of this component:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

____

____

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model.

Thanks again.

M

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

WORKSHOP [✓ III], IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools (AIS) programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop III, IV and V will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ______________________________

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

MUSIC COMPONENT

OBJECTIVES BASED ACTIVITIES	Rating/Response A High Level of Proficiency					A Low Level of Proficienc	
What level of proficiency do you think you have reached relative to the following behaviors:							
1. Teaching Music	7	6	5	4	3	2	1
Rating Explanation: ______							
2. Rehearsing in Music	7	6	5	4	3	2	1
Rating Explanation: ______							
3. Performing in Music	7	6	5	4	3	2	1
Rating Explanation: ______							
4. Experiencing the Masters of Music	7	6	5	4	3	2	1
Rating Explanation: ______							

How useful were the following activities?:	Very Useful					Not at all useful	
5. Discussion of how curriculum specialists can work with music teachers to enhance the children's experience in the school:	7	6	5	4	3	2	1
Rating Explanation: ______							
6. Discussion of how curriculum specialists can work with classroom teachers to enhance the children's musical experience in the school?	7	6	5	4	3	2	1
Rating Explanation: ______							

Please continue on next page.

Other Feedback

	Very useful						Not at all
Please rate the materials that were used and/or handed out:	7	6	5	4	3	2	1
Please indicate your overall rating of this component:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

Rating Explanation: ______________________________

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model.

Thanks again.

Music

ARTISTS-IN-THE-SCHOOLS INSERVICE
TRAINING PROGRAM

WORKSHOP III, IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools (AIS) programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop III, IV and V will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ______________________________

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ____________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

MUSIC COMPONENT

	A Great Deal						Not at all

1. To what extent has your understanding been enhanced in the following elements of music?

melody:	7	6	5	4	3	2	1
harmony:	7	6	5	4	3	2	1
counterpoint:	7	6	5	4	3	2	1
rhythm:	7	6	5	4	3	2	1
timbre:	7	6	5	4	3	2	1
form:	7	6	5	4	3	2	1

Rating explanation: ______________________________

2. As a learning experience, how successful do you feel your attempt was to

compose	7	6	5	4	3	2	1
rehearse	7	6	5	4	3	2	1
notate	7	6	5	4	3	2	1
perform and	7	6	5	4	3	2	1
discuss	7	6	5	4	3	2	1

an original group composition?

Rating explanation: ______________________________

3. When you listen to music in the future, to what extent, in your opinion, has your ability been enhanced in identifying the six elements of music?

7 6 5 4 3 2 1

Rating explanation: ______________________________

Please continue on next page.

Other Feedback

	Very Useful						Not at all
Please rate the materials that were used in the workshop and/or hand-outs:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

Please indicate your overall rating of this component:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

As a result of this workshop, how have your feelings and thoughts about this component changed? ______________________________

What was the __most__ __beneficial__ aspect of this workshop for you and why? ______________

What was the __least__ __beneficial__ aspect of this workshop for you and why? ______________

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model. Thanks again.

P

ARTISTS-IN-THE-SCHOOLS INSERVICE
TRAINING PROGRAM

WORKSHOP [✓ III], IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools (AIS) programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop III, IV and V will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ____

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ____________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

PICTUREMAKING COMPONENT

OBJECTIVES BASED ACTIVITIES	Rating/Response						
	A High Level of Proficiency						A Low Level of Proficiency
What level of proficiency do you think you have reached relative to the following behaviors?							
1.) Explaining the present use of video in the Artists-in-the Schools program.	7	6	5	4	3	2	1
Rating Explanation:							
2.) Illustrating how life experiences can be documented through the video process.	7	6	5	4	3	2	1
Rating Explanation:							
3.) Operating and controlling video equipment.	7	6	5	4	3	2	1
Rating Explanation:							

Please continue on next page.

Other Feedback

	Very useful						Not at all
Please rate the materials that were used and/or handed out:	7	6	5	4	3	2	1
Please indicate your overall rating of this component:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

Rating Explanation: ______________________________

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model.

Thanks again.

T

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

WORKSHOP [✓ III], IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools (AIS) programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop III, IV and V will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ____

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ____________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

THEATRE COMPONENT

OBJECTIVES BASED ACTIVITIES	Rating/Response						
	A High Level of Proficiency						A Low Level of Proficiency
What level of proficiency do you think you have now reached relative to the following behaviors:							
1. Distinguishing between creative drama and theatre regarding their:							
a. Purposes	7	6	5	4	3	2	1
b. General Concepts	7	6	5	4	3	2	1
c. Methods	7	6	5	4	3	2	1
d. Educational Values	7	6	5	4	3	2	1
Rating Explanation: ______							
2. Integrating insights about the nature of the theatre artist and the place of theatre artists in the curriculum.	7	6	5	4	3	2	1
Rating Explanation: ______							
3. Integrating insights about the use of study guides in Theatre AIS and Theatre field experience programs.	7	6	5	4	3	2	1
Rating Explanation: ______							
3. Describing the **Theatre** Curriculum for Florida Schools, K-12, as recommended by the Floria Alliance for Arts Education and the Advisory Committee to the State of Florida Commissioner of Education.	7	6	5	4	3	2	1
Rating Explanation: ______							

Please continue on next page.

Other Feedback

Very useful Not at all

Please rate the materials that were used and/or handed out: 7 6 5 4 3 2 1

Rating Explanation: ______________________________

____

____

Please indicate your overall rating of this component: 7 6 5 4 3 2 1

Rating Explanation: ______________________________

____

____

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model.

Thanks again.

W

ARTISTS-IN-THE-SCHOOLS INSERVICE TRAINING PROGRAM

WORKSHOP [✓ III], IV and V: Feb. 25, Mar. 3
and April 21, 1982

Our efforts to develop a model for inservice training of personnel involved in the Artists-in-the-Schools **(AIS)** programs continue. Your feedback on the extent to which the objectives of the component specified have been met and the relative usefulness of the materials of Workshop **III, IV and V** will assist us with our efforts.

Your opinions are very important to us but you will not be individually identified when the results of this feedback sheet are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops, where applicable.

Please furnish the following information and then proceed by responding to the feedback items.

Your Name ____

Please circle the choice that applies to you:

Position: Principal Curriculum Specialist Teacher Other ________

Sex: Male Female

Please respond to each of the following items by using the rating scale and/or the space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed and to make improvements in the model. Workshop materials may be used when responding to open-ended items.

When you finish completing this feedback instrument, please return to Lynn Lemmage, Project Administrator, or Mary Topping, Project Evaluator.

Thank you for your feedback.

WRITING COMPONENT

OBJECTIVES BASED ACTIVITIES	Rating/Response A High Level of Proficiency						A Low Level of Proficienc
What level of proficiency do you think you have reached relative to the following behaviors?							
1.) Describing the distinguishing aspects of the various kinds of writing; expressive, communicative and aesthetic or artistic.	7	6	5	4	3	2	1
2.) Explaining the complementary contributions of reason and the subconscious in the creative process and design experiences stimulating both.	7	6	5	4	3	2	1
3.) Specifying the contributions beyond the regular language arts and literature curriculum expected from the writers in the schools programs.	7	6	5	4	3	2	1
4.) Explaining the objectives, purposes and possible correlations across the curriculum of the writers in the schools programs.	7	6	5	4	3	2	1
5.) Explaining some of the technical aspects of poetry and fiction.	7	6	5	4	3	2	1
6.) Listing sources of materials for curricular use.	7	6	5	4	3	2	1

Rating Explanation (item 1): ____________________

Rating Explanation (item 2): ____________________

Rating Explanation (item 3): ____________________

Rating Explanation (item 4): ____________________

Rating Explanation (item 5): ____________________

Rating Explanation (item 6): ____________________

Please continue on next page.

Other Feedback

	Very useful					Not at all	
Please rate the materials that were used and/or handed out:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

____

____

Please indicate your overall rating of this component:	7	6	5	4	3	2	1

Rating Explanation: ______________________________

____

____

On the remainder of this page and, if needed, the reverse side of this page, please add any further comments you may have that you think would help us to improve this workshop of the AIS Inservice Training Program model.

Thanks again.

Artists-in-the-Schools
Inservice Training Program
Workshop VI - AIS Program

May 5, 1982

Please take this feedback instrument with you and, if possible, complete and return it to me by May 12, 1982. My name and address are as follows:

Mary Topping, c/o Judith Kase
College of Education, EDU 306F
U.S.F.
Tampa, FL 33620

Or, you may choose to send it in care of me to Joe Testasecca's office, through your school mail.

As with the previous feedback you have given us, your opinions are very important to us. However, you will not be individually identified when the results from this instrument are analyzed. Only group analyses will be performed. Your name is requested in order that we may analyze results across workshops where applicable. Please furnish the following information and then proceed by responding to the feedback items.

Your Name ______________________________

Please circle the choice that applies to You:

Position:	Principal	Curriculum Specialists
	Teacher	Other_______________
Sex:	Male	Female

Please respond to each of the following items by using the rating scale and/or space provided. In those cases where rating scales are provided, you are encouraged to explain why you chose that rating. This will allow us to identify changes needed that may improve the workshops you have attended for future participants and help improve the Artists-in-the-Schools Programs Thank you for your feedback.

TO WHAT DEGREE WERE THE FOLLOWING ACTIVITIES HELPFUL:

Item	Ratings						
	Very Helpful					Not helpfu	
1.) Video: Good News/Bad News	7	6	5	4	3	2	1
Rating Explanation:							
2.) Small Groups: Program Benefits for Children	7	6	5	4	3	2	1
Rating Explanation:							
3.) Total Group: Small Group Reports on Benefits	7	6	5	4	3	2	1
Rating Explanation:							
4.) Small Groups: Ideas for Planning School Programs	7	6	5	4	3	2	1
Rating Explanation:							
5.) Total Group: Sharing the Best Ideas	7	6	5	4	3	2	1
Rating Explanation:							

Ratings

Very Helpful Not helpful

6.) Individual Work: Identifying School Characteristics and Desired Benefits 7 6 5 4 3 2 1

Rating Explanation: ______________________________

7.) Partners: Share Individual Work 7 6 5 4 3 2 1

Rating Explanation: ______________________________

8.) Individual Work: Selecting Strategies for Action Plan 7 6 5 4 3 2 1

Rating Explanation: ______________________________

9.) Small Groups: Sharing Plans/Selecting One to Share With Total Group 7 6 5 4 3 2 1

Rating Explanation: ______________________________

10.) Total Groups: Sharing One Possibility From Each Small Group 7 6 5 4 3 2 1

Rating Explanation: ______________________________

11.) What is your overall rating of this workshop: 7 6 5 4 3 2 1

Rating Explanation: ______________________________

12.) How helpful was the main facilitator in developing your action plan? 7 6 5 4 3 2 1

Rating Explanation: ______________________________

How helpful was your table leader? 7 6 5 4 3 2 1

Rating Explanation: ______________________________

13.) To what degree do you think the action plan you designed for the AIS Program in your school will be implemented

Total Implementation Not at all

7 6 5 4 3 2 1

Rating Explanation: ______________________________

14.) In retrospect, to what extent do you feel the total experience you had during the six workshops would be of benefit to others in a similar educational position?

Very Helpful Not Helpful

7 6 5 4 3 2 1

Rating Explanation: ______________________________

15.) In retrospect, what is your overall rating for each of the following workshop days:

Day I: The AIS Program Exhibition 7 6 5 4 3 2 1

Day II: Creativity and the Aesthetic Experience 7 6 5 4 3 2 1

	Ratings						
	Very Helpful						Not Helpfu
Day III, IV and V: Arts Education Experiences	7	6	5	4	3	2	1

Rating Explanation:

The following questions are asked to gather information that will assist the directors of the Artists-in-the-Schools programs to deliver the best possible programs to Hillsborough County Schools. When answering them, you may wish to review your action plan.

16.) In what ways whould A.I.S. Programs be changed to ensure the best possible education experience for our students?

17.) What recommendations do you have to make programs, teacher training and preparatory materials more effective?

18.) What kind of information/orientation should be provided to teachers to make A.I.S. experience more valid and durable? When should this be provided and how?

19.) How would re-packaging of information (i.e. slides, video cassettes, film) be more valuable to teachers, to you?

20.) How can we reach teachers, curriculum specialists and principals to assure optimum use of program information provided?

21.) How would a meeting of 8-10 representative teachers, selected by this group, be valuable in improving programs?

22.) How can parents be involved in the A.I.S. Program?

23.) What should be the individual school's responsibility to the AIS Program?

24.) Any other thoughts, comments, suggestions will be welcomed.

We appreciate you taking the time to fill out this evaluation. Any comments or suggestions you might have to help improve all the workshops are welcomed. Thanks again.

APPENDIX C

Sample Action Plan Worksheets

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Lockhart

PLAN DEVELOPER Betty Alfano

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

The administration and staff of Lockhart School enable all programs to succeed through careful planning, scheduling, flexability and participation. Students from various socio-economic and ethnic groups enhance and enrich the total curriculum. Lockhart School is centrally located with quick access to the inter-state. All facilities can be modified to house any performing artist. Our population of 850 sixth grade students and 10 early childhood classes keep the requests for varied artists going.

II. Desired benefits for Children:

1. Cultural awareness
2. Career Awareness
3. Integration with the existing curriculum.
4. Enrichment
5. Stimulate Creativity
6. Appreciation of Fine Arts

Teachers:

1. Extension of the basic curriculum
2. Enrichment
3. Motivation of students
4. Appreciation of art + cultural events

Administrators:

Public Relations
Staff Development
Appreciation of art + culture, promotion

Parents:

1. Extension of activities taking place
in the home.
2. Public Relations with the school - participating
3

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

Architecture - The close proximity to Ybor City enables the extensive study of architecture

Filmmaking Lockhart school has a video camera and darkroom equipment necessary for a filmmaker and photographer.

Enthusiastic teachers and students welcome artists in the areas of poetry, theatre, dance writing and drama,

IV. Strategies selected for Program Implementation.

1. Faculty overview for selection of one artist per team -
2. Work on follow up activities with teachers and on a ~~local~~ county level

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completion
1. One artist per team (6).	CIS	Schedule in Sept. 1983
2. One theatre (play) production in school	CIS	Schedule in Sept 1983
3. Meet with teachers to [illegible] the AIS program.	CIS + AIS Team	Schedule in Sept. 1983

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Palm River Elementary
PLAN DEVELOPER D. Mickey Rumore Benton

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

1. Low socio-economic area
2. Very mobile community - (large turn over.
3. About half of the student body is on free or reduced lunches.
4. 912 students (including 2 SLD units, 1 EH unit, 1 EMH unit)
5. Facilities = Cafetorium (8:45 A.M. — 10:10 A.M.); media center (depending on the schedule for the day

II. Desired benefits for Children:

1. Cultural Awareness
2. Enrichment
3. Interaction of the arts with the basic skills
4. Creativity
5. Improve self-concept
6. Variety of experiences

Teachers:

1. Increased awareness of the A.I.S. program
2. In-service in the area of integrating the arts into the curriculum
3. Opportunity to implement the arts into their curriculum

Administrators:

1. Increased awareness of the A.I.S. program
2. Increased support for the A.I.S. program
3. Support increased funding for materials for the A.I.S. program

Parents:

1. Increased awareness of the A.I.S. program
2. Increased involvement

Others:

1. Supervisors
2. Support personnel
3. Increased involvement in our school program

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

1. Continue and expand poetry and creative writing
2. Continue and expand an enrichment program incorporating a variety of the arts
3. Begin units on the theatre, dance, architecture, filmmaking, and photography (including the use of the video taping equipment)

IV. Strategies selected for Program Implementation.

1. Inservice teachers
2. Organize resource people, materials
3. Scheduling (including a time line and establishing a theme(s)
4. Planning (including objectives, facilities, materials needed)
5. Planning the culminating activity — A Cultural Fair

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completio
1. Plan in-service	C.I.S. with principal, Joe Testasecca, supervisor, rep. of A.I.E.	10-82
2. Organize resources	C.I.S. and teachers	11-82
3. Scheduling (including a time line)	C.I.S., teachers, principal, A.I.E. rep.	12-82
4. Planning	C.I.S. teachers, A.I.E. rep.	12-82
5. Culminating activity — Cultural Fair	C.I.S., Teachers, A.I.E. rep.	End of 5-83

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Cleveland

PLAN DEVELOPER Pat Wagner

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

Cleveland is a smaller school (450 students) in an extremely low economic area. The majority of our students walk-in from a project. Most of the families are 1-parent homes, on welfare, with no transportation. Therefore the more programs we can bring to these children, the better off we will be. Our physical plant is sometimes limiting as our only large group areas are our library and our cafeteria. The cafeteria is only available from 9-10.45 or from 1:30-2:15. Space is a problem. However we do have a nice area outside for performances

II. Desired Benefits for Children:

1. Exposure to cultural activities and to broaden their world beyond TV and "K-Mart."

2. To gain experience and competency in "non-academic" areas

3. Our children are very language deprived and experiences such as these will help them build their language skills and thus increase their academic success

Teachers:

1. Gain a base to help the students develop their lang. and use the lang experience approach.
2. To add a spart to the teachers
3. To help motivate those students who are talented in non-academic areas.

Administrators:

1. Helping to motivate the entire faculty and students.

Parents:

1. Stimulates parent involvement.

Others:

—

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

1. Architecture - 5th Grade
2. Dance
3. Poetry - 4th grade.
4. Music - especially in school programs.
   We missed the jazz groups this year, so hopefully we will be involved with these next year.
   We were unable, because of cost, to participate in the opera performances. Next year we hope to work on getting this experience to our fifth graders.

IV. Strategies selected for Program Implementation.

1.) The CIS and Music Teacher will work together to coordinate various music programs - See #4

2.) The fifth grade teachers will be wanting to use architecture in connection with graphing skills, etc. to reinforce skills. Also this would involve lots of manipulatives.

3) 4th grade teachers - Poetry in the Classroom.

4) P.E. Teacher and CIS working with dance with second graders. Help reinforce movement skills, directionality, expressiveness.

5.) Continue Art Fair School Wide - Day of activities that the Children choose.

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completio
1. Inservice at beginning of year as an overview for the teachers of AIS	Hopefully someone from the Arts Council	Sept. '82

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Wimauma Elementary

PLAN DEVELOPER Robert Hanes, Cul.S.

I. Special characteristics of the school which influence program plans:
(e.g. socio-economic levels, ethnicity, location, size, facilities)

Socio-economic Levels - rural, Low to middle economic area
Less than 10% college educated.

Location - 30 miles southeast of Tampa - just North of Manatee Ct

Ethnicity - Largest spanish migrant population in the State of Florida

4% black

Size - Wimauma is the Largest elementary school in Hills. County (1470+ students - 3yrs old To 6th grade)
Largest migrant school in the state of Florida,

facilities - Lunchroom and media center - only areas for Large grou performances at present.
Pods - use for groups up to 200 pupils.
No stage or wood flooring available at present.

II. Desired benefits for Children: Because of size - scheduling is a major prob

- provide a wide variety of art experiences for students to participate in - allowing for ethnic contributions.

- Generate enthusiasm for all areas of the curriculum.

- provide opportunities for comparisons of art forms, experiences, etc.

Teachers:

Provide motivation for curriculum implementation.

Administrators:

Parents:

to provide arts expierences for their children - in an area lacking

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

Photography
filmmaking
Music, etc
needlecraft

September, October, November
One choice ~~per~~ month.

Poetry
theatre
Architecture, etc
woodworking

January, February March
One choice ~~per~~ month

IV. Strategies selected for Program Implementation.

Each program will be 6 (six) 1 hour "presentations"—
children will choose - with parent help - area of interest
each month.
There will be a primary unit and an intermediate unit.
Music, P.E. Library, primary spec, C.&S. Guidance C., Sun City Cen
Volunteers, Parents will assist with groups.
The groups will be enrichment strategies - primary and volunteers
for intermediate.

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completio
Need list of 'Talents of S.C.C. volunteers, parents, Teachers, etc. Notify parents (through P.T.A.) of plans. Get funding from P.T.A. Schedule rooms + Times Prepare List of areas available to students Prepare students + Teachers Limit areas to specific [illegible] [illegible]	C.&S. will contact S.C.C. for volunteers + clubs. C.&S. will contact P.T.A. Guidance, Primary Spec, C&S Principal - contact parents children, Teachers. Get Guidance aid help from [illegible] program, etc	1982-83 School year

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Clair-Mel Elementary

PLAN DEVELOPER JoAnn H Shaw

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

① Community school - No buses
② Mobile population (Large turnover)
③ 950 students who live within 1½ miles of the school
④ Single-family housing - working class, many single parent and two-parent working parents
⑤ Facilities - cafeteria with stage - 8:30 - 10:30 ONLY

II. Desired benefits for Children:

① Cultural Value.
② Enrichment.
③ Integration of Arts with Basic Skills.
④ Variety of Experiences.
⑤ Improve self-concept

Teachers:

① Increased Awareness of the Arts Program
② Increased training in integration of arts into curriculum.
③ Opportunity to implement arts into curriculum.

Administrators:

① Increased Awareness of the Arts Program.
② Increased Support for Arts Program.
③ Support increased funding for materials for program.

Parents:

① Increased Awareness of the Arts Program
② [illegible]

Others:

[illegible]

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

① Continue and expand poetry and creative writing.

② Begin units on Architecture

③ Refine use of VTR equiptment in filmmaking with children.

④ Begin an enrichment program involving variety of arts.

IV. Strategies selected for Program Implementation.

Specific teachers - specific areas
① Inservice teachers (All teachers - general
School
② Organize resource people materials - [illegible]
③ Scheduling} Time line Establish [illegible]
④ Planning - Set objectives, facilities, materials needed.

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completio
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Mango

PLAN DEVELOPER Pat Jones, CIS

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

1.) Low socio-economic area - mixed rural
2.) Mobile population - transitory
3.) Blue collar / hard working
4.) 950 student population
diagnostic testing unit
includes TMH & PMH (Deep C unit)
5.) facilities - lunchroom only for approximately 1½ hrs. per day. [9-10:30 a.m. - & this could diminish]

II. Desired benefits for Children:

1.) Cultural value - humanities
2.) Enrichment / Divergent thinking / Talent
3.) Career awareness
4.) Understanding of self & others
5.) Variety of cultural experiences
6.) Enhancement of basic skills

Teachers:

Resource sharing / talent bank
Basic skill integration K-5 with the arts
Knowledge of AIS program & resources

Administrators:

Support for teacher inservice, student participation, artists participation
Participation in planning.

Parents:

Cultural Awareness
Resource sharing
Follow-through with students

Others:

Generalists + support people

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

1. Filmmaking (new video taping equipment)
2. Architecture / Photography - new for us
3. Continue Theatre, poetry, music
4. Possibly some exposure to dance.

IV. Strategies selected for Program Implementation.

1. Gain teacher support & interests
2. Develop time line
3. pull resources in + out of school + develop schedule
4. Inservice teachers
5. Use of in-residence people
6. Parent + total school acknowledgment
7. Cultural fair to display students work(s).

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completion
1. Survey teachers & gain support	CIS, principal support	9/82
2. Develop time line + schedules	Principal, resource personnel	11/82
3. Organize resources	"	"
4. Culminate work	School Team	4/83

(CIS, principal, teaching) etc.

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Mort Elem.

PLAN DEVELOPER Dianne Jones

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

1) Large school ~950.
2) Basically a low socio-economic area (student body).
3) Facilities - carpeted media center; stage in cafeteria; hard floor activity area. Connected classrooms and open pods.
4) Kindergarten and Head Start thru 5th gr.

II. Desired benefits for Children:

1) Exposure to various disciplines of arts.
2) Increased student participation in the arts.
3) Motivate students who are "artistically" gifted.
4) A chance to meet some "real artists" in person.

Teachers:

1) Increased teacher participation in the arts.

2) An understanding of the importance of integrating arts activities into the total curriculum.

3) Awareness of resources available for use in individual classes.

Administrators:

(Same as teachers)

Administrators need to understand the importance of integrating the A.I.S. program into the total curriculum.

Parents:

1.) Makes parents more aware of arts activities, programs, etc, available throughout the county.

2.) Encourages parent participation in arts related school functions.

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

I- Photography

II- Architecture

IV. Strategies selected for Program Implementation.

I- 1- Select 2 teachers at the intermediate level to coordinate the program and receive inservice.

2- Set up a dark room

3- Bring in resource people to work with children along with the classroom teacher. (Dave Davis) + Joe Scolaro).

4- Establish a photography club. These children will photograph events, activities, etc. that take place during the school year.

II- Architecture - use an A.I.S. architect to come and work with a certain class on design. Students could then design a school of the future or whatever else they prefer.

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completion
I. Photography - Inservice for teachers Set up dark room Establish photography club II. Architecture Schedule architect to work with a particular class on design	Joe Scolaro ; Dave Davis	November, 1982

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Riverhills Elem

PLAN DEVELOPER Jean B. Jones

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

Riverhills is a medium-sized school located in T.T. on the [illegible] River — beautiful setting for anything outdoors — We have a cafetorium which is to be enlarged this summer — this will enable us to use this area for longer periods of time & for larger audiences — we have students ranging from low to high socio-economic levels —

II. Desired benefits for Children:

1. Exposure to a variety of art forms.
2. Participation in a variety of art forms
3. Recognize art as a part of life
4. Appreciate contributions made by classmates, teachers and recognized artists
5. Develop Tolerance in students of all areas of art not just their forte.

Teachers:

1. Workshop designed to acquaint teachers with AIS offerings
2. Suggestions to them on including these offerings as part of curric.
3. Plans for prep. & follow-up.

Administrators:

The benefit here would be a feeling of satisfaction in the school's growth in the arts –

Parents:

Obviously, in many cases, education & pride

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

Filmmaking - Photography — since we have a new camera & equipment — we need to learn to use it to its best advantage — we already have two 5-10 min. news shows wkly. I'd like to see us build on this & add some script-writing.

IV. Strategies selected for Program Implementation.

We have two tchrs who are particularly interested in this area — They need to be trained in the finer points:—

1. Workshop for tchrs.
2. Training for student-technicians
3. Acting workshop for students
4. Scriptwriting wk. shop
5. Props & scenery wk. shop
6. Musical backgrnd, etc.
7. Have group write, produce, film a show

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completion

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Lee Sixth Grade Center

PLAN DEVELOPER Michele Gregory

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

A. Cross section of all socio-economic levels consisting of Spanish, black, and Caucasian cultures. Lee School is located close to downtown Tampa. Aprox. 75% of the students are bussed in and about the same percentage are receiving free or reduced lunches. There are about 640 6th graders and about 50 K students. The facilities are limited; as of Fall of 1982 the media Center will be converted to a classroom and the existing auditorium will be converted in to a media Center. The building is 75 years old and has very high Ceilings and hard wood floors. The outside areas consist of a cement court and patio w/a small grassy area.

II. Desired benefits for Children:

1) Promote career awareness

2) Stimulate the curriculum through extension of activities to motivate the slow achieving as well as the gifted students.

3) Encourage participation in a non-graded non- [redacted] threatening environment.

4) Have some type of art exposure for "all" of the students, i.e. a resident in the school for an entire year complete with a budget and resource materials.

Teachers:

1) active participation in all programs
2) appropriate in-service in all AIs areas
3) adequate planning time with artist
4) clear understanding of all program objectives and goals
5) incorporate artist program in curriculum before and after the services of the artist

Administrators:

1) addition or improvement of the school environment, i.e., landscaping, slide presentation, video productions
2)

Parents:

1) incorporate family activities as a carry-over from Artists program such as photography, land scaping
2) utilize parents as a part of the in-school program

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

Incorporate all of the programs into a slide presentation -

a) photography
b) creative writing (script for slide show)
c). music for slide presentation
d) film making

IV. Strategies selected for Program Implementation.

Working with students as a part of the in-school enrichment program develop a slide presentation including basic curriculum, support services, special programs

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completion
Slide presentation which encompasses the entire Sixth grade program.	CIS, select group of students, artists 1) photography 2) music 3) creative writing 4) film making	May, 1983

ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL Cork Elementary

PLAN DEVELOPER Constance Gilbert

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

1. rural area
2. a base population with many migratory children - both English- and Spanish-speaking.
3. Multipurpose room that is next to Music Classes
4. School population of 750 - 835.
5. The Socio-economic status is low to middle class
6. New growth patterns are bringing some white-collar workers to the area.

II. Desired benefits for Children:

1. Introduce the humanities to the children
2. Provide a way for an application of basic skills
3. Provide a~~n~~ ~~alternative~~ way of expressing them selves
4. Develop creative Thinking, problem solving

Teachers:

- learn how to integrate the arts into the basic program
- be able to use the Artists in the School as resource people

Administrators:

Participate in the planning for the program and support the program

Parents:

to become involved in the total program as assistants and as a follow thru at home.

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

①. Architecture } continue project started
Photography } this year

②. Poetry continuing
+ Creative Writing - new activity

③. Filmmaking -

IV. Strategies selected for Program Implementation.
* Getting Teacher-Input for developing theme of "Cork thru time"
* Gather Resources available
* Inservice teachers in Artists role
* Sheduling Artists for program & develop time-line
* Developing activites to go along with theme including all of the Artists
* Culminating Activity is a "product" display of the children's production.

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completio
1. Set up ~~plans~~ idea with tchers	CIs & tchers & Principal	9/82
2. Survey Resources	CIS, J. Testasecca office/ parents	10/82
3. Scheduling	CIS / Testasecca's office	11/82
4. Planning & Inservice	CIS/Tchers/AS	12/82

Implement 1/83

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ARTISTS-IN-THE-SCHOOLS PROGRAM

Action Plan Worksheet
for 1982-83

SCHOOL BRYAN, Tampa

PLAN DEVELOPER AUDREY BOUSEMAN

I. Special characteristics of the school which influence program plans: (e.g. socio-economic levels, ethnicity, location, size, facilities)

Low income - 6th grade 70% white 30% Black East Hillsborough Ave. - 400 students, 2-story - SPANISH STRUCTURE - OVER 50 yrs OLD. Combined cafeteria-stage arrangement - Building is U-shaped. Many assemblies held on the "Patio" (center of U).

II. Desired benefits for Children:

EXPOSURE to ART. EXPANSION OF CULTURAL AWARENESS INTERNATIONAL UNDERSTANDING, AND APPRECIATION OF ALL PEOPLE OPPORTUNITY TO SEE AND PARTICIPATE IN ACTIVITIES IN THE AFFECTIVE DOMAIN.

Teachers:

Inspiration to teach in Affective Domain: To see the child as a whole being and themselves as facilitators. -- To realize that life is made up of more than reading, writing, and Arithmetic

Administrators:

I wish to inspire and adventurous outlook on the educational approach -- to foster a receptive attitude for arts in the schools

Parents:

To involve parents in children's education by inviting them to see; to be a resource person, to participate in all the school arts.

Others:

III. Special Area(s) of Focus (e.g. Architecture, Dance, Fiction-Writing, Filmmaking, Music, Photography, Poetry, Theatre)

Theatre -
(Photography)
Music
* Filmmaking -)
Fiction Writing.)

IV. Strategies selected for Program Implementation. ① Survey needs & desires.
② Faculty Mtg with AIS personnel for information.
③ AIS Committee to decide areas and frequency of outside Artists.
④ Inservice on areas faculty indicates deficiencies in (survey?)
⑤ Get list of possibilities from ACil

[illegible] for [illegible] service
scheduling, preparation in classroom.
[illegible] June

V. ACTION STEPS

What needs to be done	Who will do it	Target date for completio
TIME LINE		